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SALE NUMBER 2121  
PUBLIC EXHIBITION FROM WEDNESDAY, DECEMBER TWENTY-NINTH

THE  
H. KEVORKIAN  
COLLECTION OF  
NEAR & FAR EASTERN ART

TO BE SOLD BY ORDER OF MR. KEVORKIAN  
AT UNRESERVED PUBLIC SALE

FRIDAY & SATURDAY AFTERNOONS  
JANUARY SEVENTH, EIGHTH, 1927  
AT TWO O'CLOCK

THE ANDERSON GALLERIES  
[MITCHELL KENNERLEY, PRESIDENT]  
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK





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Pt. I

(pt. 2 sold Mar. 31 - Apr. 4)

04-P183

SALE NUMBER 2121

PUBLIC EXHIBITION FROM WEDNESDAY, DECEMBER TWENTY-NINTH

THE  
H. KEVORKIAN  
COLLECTION OF  
NEAR & FAR EASTERN ART

MAGNIFICENT RARE OLD RUGS FOR COLLECTORS  
A COLLECTION OF COPTIC TAPESTRY PIECES  
GRAND URNS, VASES & AMPHORA  
POTTERS' MASTERPIECES FROM  
EXCAVATIONS IN PERSIA & MESOPOTAMIA  
PAINTED DECORATED LACQUER WOOD DOORS  
& COMPLETE ENAMELLED MURAL TILE PANELS  
FROM THE ANCIENT IMPERIAL & OTHER  
PRINCELY PALACES AT ISPAHAN  
INCLUDING A COMPLETE TILE DECORATION OF  
THE HALL OF CEREMONY IN THE  
KING'S SUMMER PALACE "HAFT DAST"  
IMPORTANT PICTORIAL FRESCOES  
FROM A CHINESE TAO TEMPLE &  
EARLY CHINESE SEPULCHRAL FIGURES  
& VASES OF GLAZED EARTHENWARE

TO BE SOLD BY ORDER OF MR. KEVORKIAN  
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THE ANDERSON GALLERIES, INC.

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

TELEPHONE REGENT 0250

CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. H. L. THOMPSON

PERHAPS never before has the decorative art of the Orient been presented in a salesroom in so many monumental examples as those contained in the present collection.

Sacrifices entailed in securing works of ancient art of any kind are appreciated by collectors, but to assemble and bring over from distant lands of Asia entire series of creations of masters who diligently worked to embellish, adorn and beautify the palaces where the great Kings once held their magnificent courts, where they were venerated by their grandees and entertained by their ladies, and the temples where hierarchy and ascetic ruled supreme and directed the destinies of countless human souls;—a task such as this must seem an impossible feat to all save those who are themselves fired by the passion of accomplishment akin to that of an explorer.

H. Kevorkian is a dreamer as well as an explorer\*. He delights in wandering amongst the tumuli of the sand-covered cities of Mesopotamia and Arabia, the battered shrines and palaces of Samarkand and Ispahan, the cave temples of Central Asia, China and India, and takes pleasure in visualizing the glory that was theirs by the only method which affords tangible evidence—by recovering the artistic creations of these cultures.

We are invited to share this pleasure in witnessing some of the great examples, so recovered, in their pristine condition, and in looking on the array of glittering doors and panels of bejewelled polished gold; mural tile fields of gem-studded mother-of-pearl; magnificent rugs of splendid material, and exhaustless profusion of design; grand vases which reflect their own golden and rainbow light on each other. We cannot help recalling the remarks of that seldom sentimental eye-witness, Chardin, who wrote in the seventeenth century, describing the palace at Ispahan:

“When one walks in these places expressly made for the delights of love and when one passes through all these cabinets and niches, one’s heart is melted to such an extent that, to speak candidly, one always leaves with a very ill grace. The climate without doubt contributes much towards exciting his amorous disposition, but assuredly these places, although in some respects little more than cardboard castles, are nevertheless more smiling and agreeable than our most sumptuous palaces.”

\*In the preface to the H. Kevorkian catalogue of the memorable exhibition held in New York, 1914, Professor A. V. William Jackson, of Columbia University, writes:

“Although the enterprise and spirit of our Museum authorities, and enlightened private collectors, have provided us from time to time with glimpses of one branch or other of Persian art, we have never been able to study a collection in this broad field, which takes us step by step through the whole artistic realm, illustrating its development in the course of centuries.

“Thanks are due to Mr. Kevorkian, the indefatigable explorer and excavator of the historic sites of early Muhammadan Persia, for a second visit to New York in the course of the last two years.

“He brings with him hundreds of examples, the results of his excavations and explorations, representing almost every period and school from the time of the Sassanians or even earlier to the Safavid period, and also later specimens of the renaissance of Persian Art, which found its special promulgation in another country under the patronage of the Mughal Emperors of India, and which are here exhibited for the benefit of students, art lovers, and the general public, in a comprehensive and instructive manner.”



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FIRST SESSION

NUMBERS 1-161

PERSIAN DECORATIVE POTTERY

NUMBERS 1-38

- 10- 1 **TWO POTTERY VASES** ISPAHAN, PERSIA  
Turquoise-green, with black underglaze decoration in light floral and  
leaf design; bulbous body. (2) *Height, 7½ inches*
- 10- 2 **TWO KASHAN VASES** KASHAN, PERSIA  
One with dark turquoise coloring and interesting scroll pattern. The  
other slightly lighter, with variegated floral forms. (2)  
*Height, 7½ inches*
- 14- 3 **TWO ISPAHAN VASES** ISPAHAN, PERSIA  
Slender in form, with underglaze decoration in black floral motifs on  
deep turquoise field. (2) *Height, 5½ inches*
- 11- 4 **TWO POTTERY VASES** KASHAN, PERSIA  
Intense turquoise coloring, with four connecting loop handles. Black  
underglaze decoration of all-over spider-web pattern. (2)  
*Height, 5½ and 6 inches*
- 12- 5 **TWO POTTERY VASES** PERSIA  
Small graceful body with four connecting handles; deep turquoise  
coloring, with underglaze decoration of floral pattern. (2)  
*Height, 5 inches*
- 17- 6 **TWO POTTERY VASES** PERSIA  
Turquoise-blue, with interesting palmetto design; deep underglaze  
of black tracing, representing sprays of leaves. Outcurved neck.  
(2) *Height, 5½ inches*

14-  
7 **TWO POTTERY VASES**

ISPAHAN, PERSIA

Turquoise-green ground, with black underglaze decoration; slightly globular. (2) *Height, 6 inches*

11-  
8 **TWO KASHAN VASES**

PERSIA

Turquoise-green coloring, one with zigzag tracing of black underglaze decoration; the other of light feathery design. Bulbous body with cylindrical neck. (2) *Height, 8 inches*

10-  
9 **TWO POTTERY VASES**

ISPAHAN, PERSIA

Turquoise-green ground with conventionalized floral pattern; bulbous body with cylindrical neck, decorated with engaging lattice-like design. (2) *Height, 5 inches*

11-  
10 **TWO KASHAN WARE VASES**

PERSIA

Turquoise-blue, with underglaze decoration of black zigzag tracing; graceful in form. (2) *Height, 6 inches*

11-  
11 **TWO TURQUOISE POTTERY VASES**

ISPAHAN, PERSIA

Delightful and graceful examples; green glaze with all-over pattern of black floral and linear decoration. (2) *Height, 5½ inches*

12-  
12 **TWO POTTERY VASES**

ISPAHAN, PERSIA

Light turquoise-blue; one with underglaze decoration in black leafy tracing; the other with floral and linear pattern. Neat triangular tracing around band of neck. (2) *Height, 5 and 5½ inches*

14-  
13 **TWO BLUE KASHAN VASES**

PERSIA

Small bulbous body with four connecting handles; turquoise ground with interesting geometrical design in black. (2) *Height, 5 inches*

18-  
14 **TWO IVORY-WHITE POTTERY PLATES**

ISPAHAN, PERSIA

One with floral medallion in centre. On the outside light feathery tracing in slate-blue. The other with delightful floral medallion on ivory-white ground. Outside frieze of light sketchy design in slate-blue. (2) *Diameter, 8½ inches*

- 32<sup>✓</sup> 15 **KASHAN VASE** PERSIA  
Turquoise-green, with diamond-shaped compartments, in the centre of which are leaf and floral sprays. A frieze of zigzag pattern encircles the band of the neck. *Height, 10½ inches*
- 17 16 **TWO TURQUOISE POTTERY VASES** PERSIA  
Turquoise-green, bulbous body with long cylindrical neck. Underglaze decoration in black leafy motifs. (2) *Height, 5½ inches*
- 15- 17 **POTTERY JAR** ISPAHAN, PERSIA  
Graceful in form, with cylindrical neck; fruit-tree design in black underglaze decoration. *Height, 11½ inches*
- 40- 18 **POTTERY VASE** KASHAN, PERSIA  
Turquoise-blue; black underglaze of linear decoration. *Height, 11 inches*
- 25- 19 **KASHAN POTTERY BOWL** PERSIA  
Intense turquoise-green coloring. The rim decorated with lattice-like tracing of black underglaze. In the centre, floral spray of graceful form. The outside decorated in interesting palmetto design. *Diameter, 10½ inches*
- 45- 20 **POTTERY VASE** KASHAN, PERSIA  
Deep turquoise coloring, with black underglaze decoration of palmetto design. *Height, 11 inches*
- 27.2 21 **POTTERY JAR** ISPAHAN, PERSIA  
Turquoise, with floral rosaces in black. *Height, 11 inches*
- 35- 22 **LARGE POTTERY JAR** ISPAHAN, PERSIA  
Ovoid body, with low circular neck. All-over pattern in black underglaze of conventionalized floral leaves. *Height, 10½ inches*
- 25- 23 **KASHAN JAR** PERSIA  
Turquoise-blue, with all-over geometrical design. Graceful neck, with outcurved mouth. *Height, 10½ inches*

- 37<sup>1/2</sup>
- 24 **POTTERY VASE** ISPAHAN, PERSIA  
All-over pattern of bird and flower design. Strong turquoise coloring. *Height, 10½ inches*
- 30-
- 25 **TWO POTTERY BOWLS** ISPAHAN, PERSIA  
One, ivory-white glaze, with four medallions of perforated paste; in the centre interesting palmette and floral design in slate-blue. The other ivory-white glaze, with band of lattice-like design surrounding rim in slate-blue; in the centre a floral design representing the sun-flower. (2) *Diameter, 8¾ and 9 inches*
- 35-
- 26 **KASHAN VASE** PERSIA  
Globular body with cylindrical neck, delightful fish pattern circling body. Intense turquoise coloring. *Height, 10½ inches*
- 20-
- 27 **TWO POTTERY PLATES** KASHAN, PERSIA  
One with turquoise-green ground with black underglaze decoration of floral design. The other, ivory-white glaze with slate-blue tracing representing garden scene, flowers and abstract designs. (2) *Diameter, 9 inches*
- 22<sup>1/2</sup>
- 28 **TWO POTTERY PLATES** KASHAN, PERSIA  
One of ivory-white glaze, with centre medallion representing a lake scene with interesting tree, flower and shrubbery designs. The other ivory glaze, with all-over floral pattern in blue tracing. (2) *Diameter, 9½ inches*
- 31-
- 29 **POTTERY VASE** ISPAHAN, PERSIA  
Strong turquoise-green coloring, with swimming fish design; engaging specimen. *Height, 11 inches*
- 27<sup>1/2</sup>
- 30 **POTTERY VASE** KASHAN, PERSIA  
Turquoise-green, with interesting leafy motifs in black underglaze. *Height, 10¼ inches*

- 31 **POTTERY DISH** KASHAN, PERSIA  
Ivory-white glaze; the inside decorated with four swimming fish of contrasting blue tones. A band of cobalt-blue circles the rim.  
*Diameter, 9 inches*
- 32 **POTTERY PLATE** KASHAN, PERSIA  
The inside a rich turquoise-blue glaze, decorated in black tracing with variegated floral designs. In the centre a circular medallion representing the sunflower.  
*Diameter, 10 inches*
- 33 **POTTERY DISH** ISPAHAN, PERSIA  
Turquoise-blue, with underglaze decoration in black and floral motifs.  
*Diameter, 9 inches*
- 34 **TWO POTTERY DISHES** KASHAN, PERSIA  
Turquoise-blue, with banded decoration of leaf motifs in black underglaze tracing. (2)  
*Diameter, 9 inches*
- 35 **TWO POTTERY DISHES** ISPAHAN, PERSIA  
Underglaze decoration in black of a frieze of circular motifs; turquoise-blue background. (2)  
*Diameter, 9 inches*
- 36 **POTTERY JAR** PERSIA  
Cobalt and light blue on cream. Decoration of pale blue zigzag motifs.  
*Height, 7½ inches*
- 37 **POTTERY VASE** KASHAN, PERSIA  
Tan underglaze, with deep frieze of zigzag decoration in dark blue.  
*Height, 4 inches*
- 38 **POTTERY VASE** PERSIA  
Cream underglaze, decorated with snail-like motifs shading from dark to light blue.  
*Height, 8 inches*

**A COLLECTION OF COPTIC WEAVING FROM 1ST TO 5TH CENTURY  
A.D. FORMED BY C. K. SURSOCK, PRESIDENT OF THE ARCHÆO-  
LOGICAL SOCIETY OF SYRIA, DURING HIS MANY YEARS OF  
SOJOURN IN EGYPT AND SYRIA**

**NUMBERS 39-73**

*The following numbers, 39-73, consist of a collection of remarkable tapestry fragments of the ancient world, having a delicacy of technique unparalleled in the weaving art of all times. With the caste system prevailing in ancient Egypt, the arts and crafts in their varied branches became the monopoly of certain groups of people. Under this system a son invariably pursued the profession of his father. This may account for the amazing technical progress evident in almost everything that has come down to us from ancient Egypt.*

*The group of Egyptians known as Copts seem to have had a monopoly of weaving. Their looms probably furnished materials for the kingly garments of the Pharaohs. The perishable nature of the materials unfortunately deprives the modern world of the enjoyment that the survival in sizable dimensions of such artistic productions would have afforded. The soil of Egypt preserved in the bosom of her sand fragments of some of these rondels, bands, straps, and headgears. They show the tradition of ancient Egypt in their design, with traces of the influence derived from the Roman conquerors of Egypt, and the strong influence that conversion of these people to the Christian faith brought in its train. The collection here presented consists of specimens of Coptic weavings of the Roman and early Christian periods.*

**39 FRAGMENT OF A COPTIC GARMENT SIDE STRIP**

Brown and tan delicately conceived design of entwined circular medallions enclosing animal figures, leaves and trees.

*Length, 12½ inches*

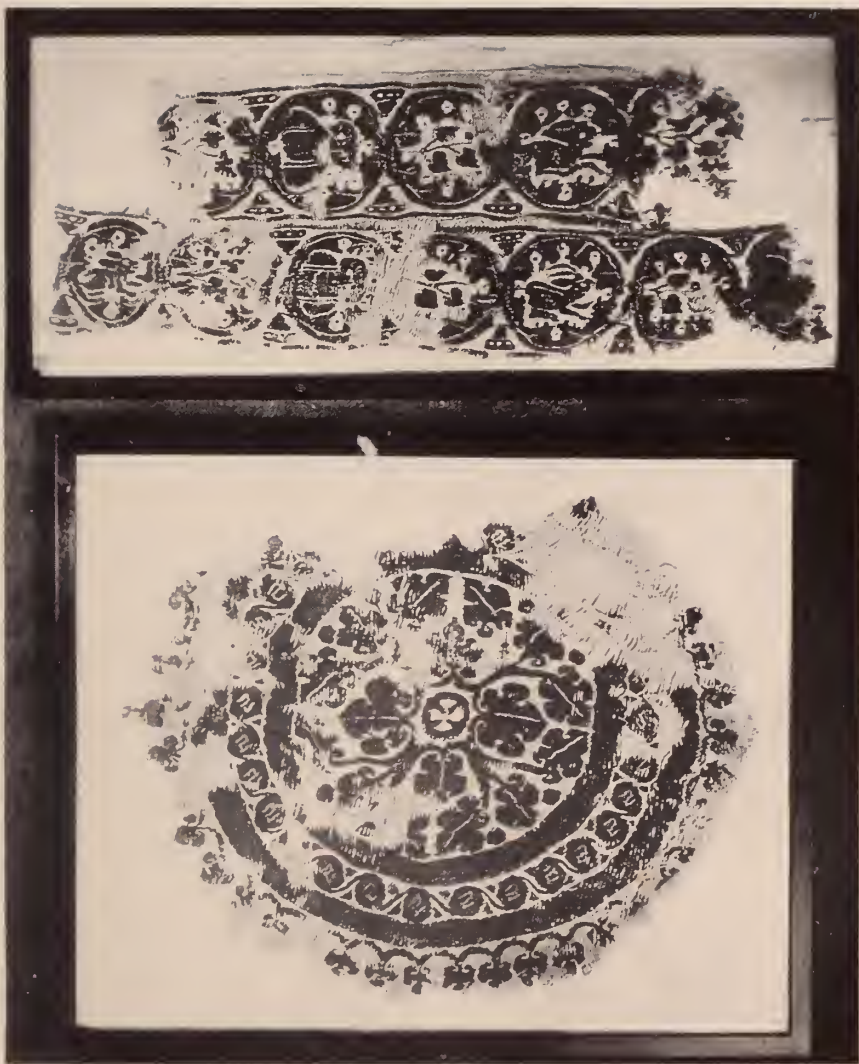
[SEE ILLUSTRATION]

**40 COPTIC OVAL PANEL**

Ground light tan, decoration very pleasant purplish-brown; vine motif emerging from central small disc which encloses a cross; border with continuing garland motif, and springing leaves fill outer border.

*Diameter, 12 inches*

[SEE ILLUSTRATION]



[39 AND 40]

60 41 **COPTIC TAPESTRY CIRCULAR PANEL**

Black ground with tan interlacing checkered pattern, enclosing diamond rosace; vine border.

*Diameter, 23 inches*

22 42 **TWO COPTIC FRAGMENTS IN FRAME**

Tan background, black, blue, green, and red interlacing. Figure of a dove in a central medallion, and conventionalized branches.

*Length, 11 inches*

43 **TWO COPTIC SQUARES**

One brown and tan; the other red, blue and black; geometrical and circular motifs. (2) *Length, 7 inches*

30-

44 **TWO OBLONG COPTIC PANELS, IN ONE FRAME**

Burnt-orange background, green and brown motifs; primitive in style. *Length, 8 inches*

17<sup>1/2</sup>

45 **TWO COPTIC FRAGMENTS**

Red field, blue and tan design, primitive in conception. (2) *Length, 8 and 7 inches*

17<sup>1/2</sup>

46 **FRAGMENT OF A VERY FINE COPTIC WEAVING**

A fragment of extreme delicacy, showing leaf and fruit pattern in black, light blue, old rose, yellow and tan. Decidedly Roman in feeling. *Diameter, 9 inches*

[SEE ILLUSTRATION]

25-

47 **FRAGMENT OF AN INTERESTING COPTIC TAPESTRY**

Geometrical panels enclosing conventionalized vine motifs in crimson, green, tan, pink and brown. Interesting Latin inscription in large fine characters. *Diameter, 8 inches*

[SEE ILLUSTRATION]

22<sup>1/2</sup>

48 **OVAL PANEL OF COPTIC TAPESTRY**

Old rose, blue, green and tan entwined, showing tiny oval medallions enclosing abstract human figures. *Diameter, 6 inches*

[SEE ILLUSTRATION]

32<sup>1/2</sup>



[46]

[48]

[47]

49 **FRAGMENT OF COPTIC BAND**

Old red, green, brown, yellow and blue geometrical motifs; primitive in style. *Length, 26 inches*

50 **COPTIC MEDALLION**

Oval shape, purplish-brown with tan interlacing; geometrical pattern, enclosing rosettes. Border with design of continuing entwined circles enclosing leaf pattern. *Diameter, 14 inches*

51 **COPTIC OCTAGONAL MEDALLION**

Deep brownish-purple, ivory-white interlacing; large central oval medallion, enclosing entwined pattern of cross and rosettes, and with upgrowing vines emerging. *Diameter, 10 inches*



[52]

52 RECTANGULAR COPTIC TAPESTRY

Extremely fine weaving in tan, black, old rose and blue pattern, showing a hare and abstract landscape motif. *Length, 8 inches*

55-

[SEE ILLUSTRATION]

53 COPTIC SQUARE

Dark blue ground, ivory-white interlacing; simplified arabesque in the centre. Border interwoven with continuing leaf undulated pattern. *Length, 9 inches*

30-



[54]

[55]

[56]

#### 54 FRAGMENT OF SIDE STRIP OF COPTIC GARMENT

Brown and tan arches; circular medallions, enclosing alternating representations of human figure and foliage vine. *Length, 11 inches*

[SEE ILLUSTRATION]

#### 55 FRAGMENT OF COPTIC SQUARE PANEL

Finely woven and exquisitely designed in brown, showing in the central square medallion an equestrian figure tramping over a human body. Border divided into interlaced ovals enclosing human and animal figures; lion, stag, hare, duck, etc. *Length, 10 inches*

[SEE ILLUSTRATION]

#### 56 FRAGMENT OF SIDE STRIP OF COPTIC ROYAL GARMENT

Very delicate close weaving. Field pinkish-brown; light tan design. It shows an equestrian figure, hares and angels, rhythmically treated; worthy of the best tradition of eastern Byzantine art of the early period. *Length, 12 inches*

[SEE ILLUSTRATION]



[58]

[57]

[59]

# 57 COPTIC CIRCULAR PANEL

A very fine example of rare type both in design and weaving. It shows a human figure mounted on bird-headed winged lion in a star-shaped medallion, the ground of which is red. A broad border shows a procession of horsemen in apparent confusion, but highly melodious and rhythmic; the ground is tan and various colors.

*Diameter, 9 inches*

[SEE ILLUSTRATION]

# 58 FRAGMENT OF COPTIC PANEL

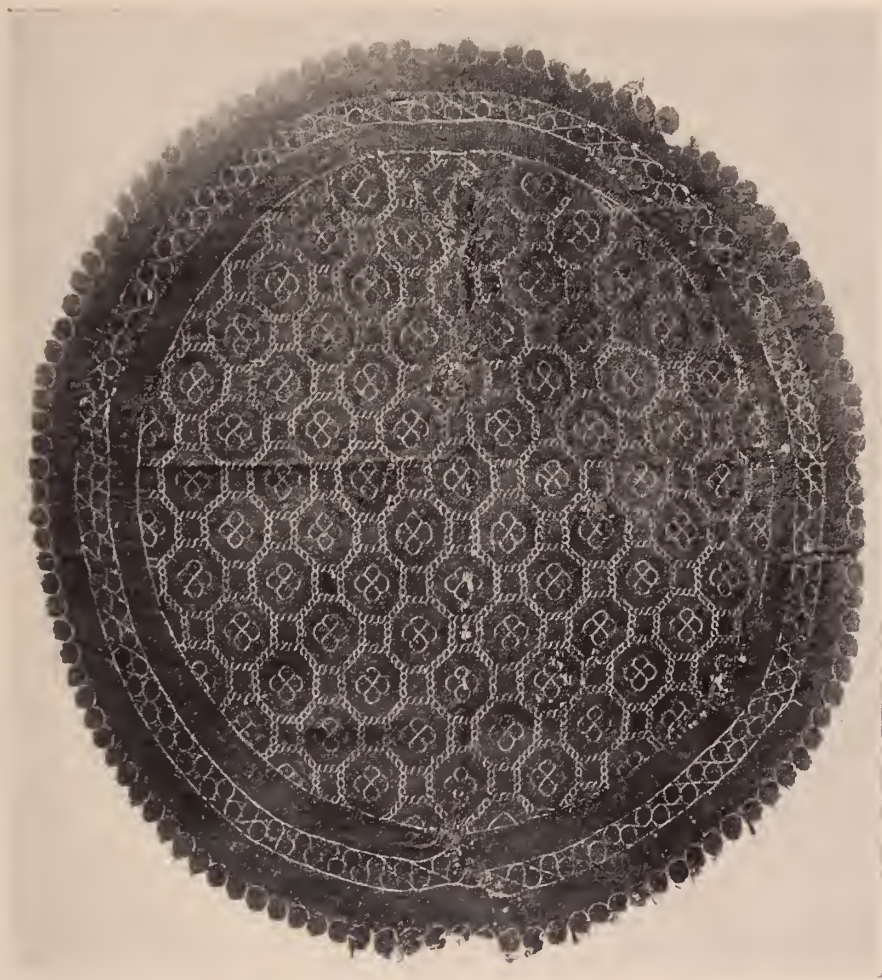
Very harmonious color combination, red, blue, green, brown and tan, representing the bent figure of a man in action. *Diameter, 7 inches*

[SEE ILLUSTRATION]

# 59 COPTIC FRAGMENTARY CIRCULAR PANEL

Cream on subdued green, brown, tan and white. Two equestrian figures facing each other shown in medallion. *Diameter, 5 inches*

[SEE ILLUSTRATION]



[60]

60 COPTIC TAPESTRY CIRCULAR PANEL

Unusually large and perfect example. Black field in tan interlacing; entwined octagonal panels, enclosing rosace; border with conventionalized vine.

*Diameter, 26 inches*

[SEE ILLUSTRATION]



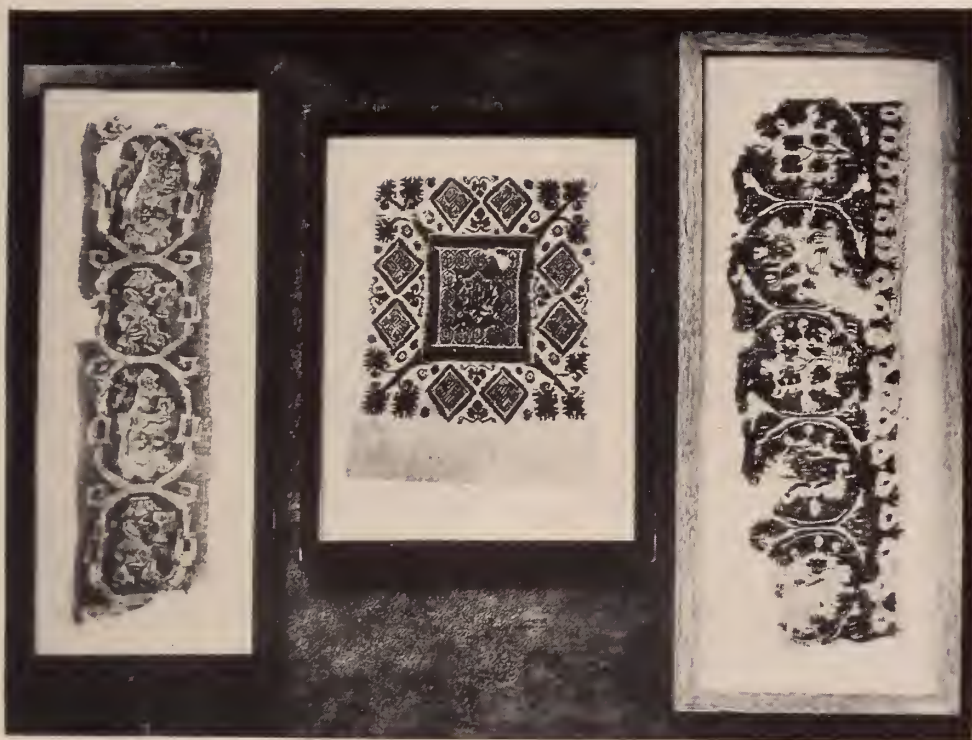
[61]

61 COPTIC TAPESTRY STAR-SHAPED PANEL

85- Restrained brown field with tan interlacing disc enclosing checkered arabesque, from which emerge vines fitting projecting sides of the star.

*Diameter, 13½ inches*

[SEE ILLUSTRATION]



[62]

[63]

[64]

62 **FRAGMENT OF COPTIC TAPESTRY BAND**

Bold design on a delicately woven material. Harmonious combination of wine-red and tan; abstract human figure enclosed in ovals.

*Length, 10 inches*

[SEE ILLUSTRATION]

63 **COPTIC SQUARE PANEL**

A square medallion in black on tan ground; geometrically conceived. Centre encloses a cross and entwined motifs. From the four extreme ends of this central motif emerge four tree designs dividing the border into four panels filled with diamond-shaped pattern.

*Length, 7 inches*

[SEE ILLUSTRATION]

64 **FRAGMENT OF COPTIC TAPESTRY BAND**

Brown and ivory-white medallions enclosing animal representation and floral pattern.

*Length, 11 inches*

[SEE ILLUSTRATION]



[65 AND 66]

65 COPTIC TAPESTRY MEDALLION

A tiny square medallion of extremely fine weaving in black on tan. Minute designs of vase and vine motif delicately treated.

*Length, 3 inches*

[SEE ILLUSTRATION]

66 COPTIC FRAGMENT OF A BAND

Delicately woven in green and tan, showing a duck and foliated motif realistically treated.

*Length, 9 inches*

[SEE ILLUSTRATION]



[67]

67 TWO COPTIC SQUARES IN FRAME

Tan field, blue and brown geometrical pattern showing a hare and heraldic birds respectively in central panels of each piece; border with Corinthian frieze motif.

*Length, 9 inches*

[SEE ILLUSTRATION]



[68]

68 SQUARE OF COPTIC TAPESTRY

Subdued brown, with hues of pink and tan interlacing. Intricate entwined arabesque all-over design; border in latchhook pattern, from which emerge conventionalized trees.

*Length, 14 inches*

[SEE ILLUSTRATION]



[69]

69 COPTIC WARPED OCTAGONAL PANEL

Restrained black field, patterned in yellow, green and rose to represent an archaic cross; spaces filled with four square medallions enclosing conventional rosettes.

*Diameter, 11½ inches*

[SEE ILLUSTRATION]



[70]

70 COPTIC SQUARE PIECE

Ivory-white ground; varicolored design with black reserve; human and angelic figures; rhythmic action, and abstract rosettes in oval enclosures; border with key pattern. *Diameter, 14 inches*

[SEE ILLUSTRATION]



[71]

## 71 COPTIC ROYAL GARMENT COLLAR PIECE

Here is a piece of sufficiently large dimensions of the finest quality of Coptic weaving to demonstrate the incredible skill of the designer and the weaver of these masterpieces. The design reflects the influence of the glorious Persian style under the Sassanian dynasty (note the horsemen in the circular centre panel). The border, which would be an unending procession of confusion in the hands of a less skilful artist, is seen here as a rhythmic unison which delights, inspires, and moves.

*Length, 19 inches; width, 10 inches*

[SEE ILLUSTRATION]

72 COPTIC GARMENT FRONT

200- Very fine weaving in brown with tan interlacing. Entwined hexagonal medallions enclosing rosaces and Byzantine crosses with numerous smaller motifs of analogous style. A square medallion set in one end, enclosing two human figures treated in highly conventionalized manner. Very rare; large size. *Length, 92 inches*

[SEE ILLUSTRATION]

185- 73 COPTIC GARMENT FRONT

Companion to the piece described in the preceding number.

*Length, 92 inches*

[SEE ILLUSTRATION]



[72]

[73]

# CHINESE POTTERY AND STONEWARE OF THE HAN, WEI, TANG

## SUNG AND MING PERIODS

NUMBERS 74-100

- 7- 74 **CHINESE SMALL CELADON BOWL** SUNG PERIOD (A.D. 960-1279)  
Brown stoneware, coated with thick grayish-green glaze and with relief modelled decoration of lotus flowers and leaves.

*Diameter, 5½ inches*

- 17½ 75 **TWO CHINESE GLAZED POTTERY INCENSE JARS**

TANG PERIOD (A.D. 618-906)

Small ovoid jars with narrow moulded necks. In yellow stoneware, partly coated with beautiful mottled yellow, green and brown glaze. (2)

*Height, 5½ inches*

- 22½ 76 **PARTLY GLAZED STONEWARE SEPULCHRAL ORNAMENT**

HAN PERIOD (B.C. 206-A.D. 220)

Miniature sarcophagus, one end scalloped, the other tapering to a small rectangle. With traces of iridescent silvery-blue glaze. On carved teakwood stand.

*Height, 5 inches; length, 10 inches*

- 35- 77 **CHINESE PAINTED POTTERY PILLOW**

MING PERIOD (A.D. 1368-1644)

Oblong, with one side slightly concave. Enriched with a beautiful painted panel of peony flowers and leaves in shaped palmettes divided by scrolled arabesques on a ground of pale yellow.

*Length, 14¾ inches; width, 6¾ inches*

- 3½ 78 **WHITE-GLAZED POTTERY LOTUS BOWL**

SUNG PERIOD (A.D. 960-1279)

Ovoidal body modelled with lotus leaves in relief and covered in fine ivory-white glaze. Unglazed base, exposing the hard gray stoneware.

*Height, 5½ inches; diameter, 6 inches*

- 110- 79 **PAIR OF CHINESE GLAZED POTTERY TEMPLE VASES**

SUNG PERIOD (A.D. 960-1279)

Sepulchral vase of gray stoneware. With tapered slender bodies, the necks with bold archaic modelling of dragons, birds, flowers and figures of deities in relief. Conical covers surmounted by figures of hoho birds. Coated in faintly crackled whitish vitreous glaze. (2)

*Height, 23 inches*



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80 **CHINESE SEPULCHRAL AMPHORA** TANG PERIOD (A.D. 618-906)

A graceful ovoidal vase of inverted pear shape, with high ringed narrow neck flanked by two looped handles formed as dragons and joined at the base with scrolled leaves. Covered with minutely crackled pale greenish-white glaze. The base unglazed, showing the light-colored stoneware. A handsome piece. Compare R. L. Hobson, "Chinese Pottery and Porcelain", Plate 14.

*Height, 22 inches*

[SEE ILLUSTRATION]

81 CHINESE GLAZED POTTERY SADDLED HORSE

TANG PERIOD (A.D. 618-906)

105- A standing muscular animal of typical Mongolian type. The modeling admirably expressing the virility and strength of this hardy breed of horse, as seen in the long aquiline head and the short powerful thick neck. In light pinkish earthenware coated with pale yellow glaze. The head and mane deep brown, the saddle terra-cotta red.

*Height, 19½ inches; length, 19 inches*

82 CHINESE GLAZED POTTERY SADDLED HORSE

TANG PERIOD (A.D. 618-906)

125- Wearing rich harness. A spirited animal with rounded muscular body and long aquiline head. In light-colored glaze, coated with soft yellow and brown lustrous glaze. The harness in deep moss-green, the saddle unglazed and colored a carmine shade. Exceptionally fine figure.

*Height, 19½ inches; length, 18½ inches*

83 CHINESE GLAZED POTTERY HORSE TANG PERIOD (A.D. 618-906)

120- In light-colored clay, covered with beautiful lustrous brown glaze shading to pale yellow on the mane and head. The saddle and saddle rug unglazed and colored a terra-cotta tone.

*Height, 20 inches; length, 20 inches*

84 CHINESE GLAZED POTTERY CAMEL

TANG PERIOD (A.D. 618-906)

120- Boldly modelled standing figure of a full-grown camel with head raised, its back covered by a saddle rug. Coated with light brown glaze shading to yellow and splashed with brilliant emerald-green on the back and sides of the animal. Standing on oblong base.

*Height, 22 inches; length, 15½ inches*

9- 84A CHINESE GLAZED POTTERY CAMEL

TANG PERIOD (A.D. 618-906)

Another extremely fine figure of similar character to the preceding.

*Height, 23¼ inches; length, 15½ inches*

85 CHINESE GLAZED POTTERY SADDLED HORSE

TANG PERIOD (A.D. 618-906)

120- Richly caparisoned steed of a man of rank. A long-limbed muscular animal with finely modelled head. Covered in very fine lemon-yellow glaze with splashes of brown. The bridled head, mane and harness splashed in rich brown and green.

*Height, 19 inches; length, 18 inches*



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## 86 CHINESE GLAZED POTTERY HORSE

TANG PERIOD (A.D. 618-906)

A traveller's hardy steed saddled and bridled. Very fine modelling, expressing strength and speed peculiar to this type. In light-colored earthenware coated with soft yellow and faintly crackled glaze; the saddle and saddle cloth in brown and deep green.

*Height, 13½ inches; length, 15½ inches*

[SEE ILLUSTRATION]

## 87 CHINESE GLAZED POTTERY CAMEL

TANG PERIOD (A.D. 618-906)

Standing with head held high and his four feet evenly placed. Coated with brown glaze shading to a beautiful pale yellow on the back, neck and top of the head.

*Height, 17 inches; length, 12 inches*

[SEE ILLUSTRATION]



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# 88 CHINESE POTTERY EQUESTRIAN FIGURE OF A LADY

WEI PERIOD (A.D. 220-264)

In unglazed earthenware of beautiful pinkish tone. A lady of rank with high coiffured hair, seated astride a muscular horse with arched neck, long aquiline head and rounded quarters. A fine early figure.

*Height, 14¾ inches; length, 12½ inches*

[SEE ILLUSTRATION]

# 89 CHINESE POTTERY EQUESTRIAN FIGURE

WEI PERIOD (A.D. 220-264)

In light-colored earthenware, unglazed. A handsome young woman of rank wearing high-pointed hat, seated astride a spirited horse. Exceptionally pleasing early figure.

*Height, 12½ inches; length, 9½ inches*

[SEE ILLUSTRATION]



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## 90 CHINESE POTTERY FIGURE OF A WARRIOR

TANG PERIOD (A.D. 618-906)

A standing male figure of fierce mien resembling the god-of-war Kang Ti. Wearing body armor, the right hand to the front probably originally held a sword. Light-colored earthenware, partly glazed in mottled green, red and brown.

*Height, 16½ inches*

[SEE ILLUSTRATION]

91 CHINESE GLAZED POTTERY FIGURE OF A WARRIOR

TANG PERIOD (A.D. 618-906)

Standing, wearing body armor and helmet, the left hand at the hip, the right to the front and probably originally holding a sword. A finely modelled figure in light earthenware, partly coated with mottled green, yellow and brown glaze. *Height, 16½ inches*

[SEE ILLUSTRATION, PAGE 29]

92 CHINESE GLAZED POTTERY FIGURE

TANG PERIOD (A.D. 618-906)

Standing figure of a high priest with hands clasped to the front, his flowing robes glazed in splashed brown, green and old ivory-yellow; his shaped high hat unglazed. Standing on shaped and pierced plinth.

*Height, 30 inches*

[SEE ILLUSTRATION]

93 CHINESE GLAZED POTTERY FIGURE

TANG PERIOD (A.D. 618-906)

Another finely modelled sepulchral figure of similar type to the preceding, but slightly smaller. *Height, 28 inches*

[SEE ILLUSTRATION]



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#### 94 CHINESE GLAZED POTTERY FIGURE OF KANG TI

TANG PERIOD (A.D. 618-906)

A standing figure of fierce aspect, in a combative attitude. Wearing rich body armor, covered with brilliant splashed green, blue, brown and old ivory glaze; the helmeted head unglazed. The raised arms originally held weapons. Standing on the reclining figure of a sacred bull. Fine specimen.

*Height, 29 inches*

[SEE ILLUSTRATION]

95 CHINESE GLAZED POTTERY CAMEL

TANG PERIOD (A.D. 618-906)

A standing figure showing bold modelling in light-colored earthenware coated with soft yellow glaze with an overrunning glaze of rich brown and splashed emerald-green. The figure stands with head held high and its four feet evenly placed. The back covered by a fringed saddle cloth.

*Height, 23 $\frac{1}{4}$  inches; length, 17 inches*

[SEE ILLUSTRATION]

96 CHINESE GLAZED POTTERY SADDLED HORSE

TANG PERIOD (A.D. 618-906)

Another finely modelled standing figure of a similar character to the preceding. The body glazed in rich brown, the saddle unglazed in terra-cotta red.

*Height, 19 $\frac{1}{2}$  inches; length, 18 $\frac{1}{2}$  inches*

[SEE ILLUSTRATION]

97 CHINESE GLAZED POTTERY FIGURE OF KWAN YIN

TANG PERIOD (A.D. 618-906)

Standing figure pleasingly modelled. In yellow earthenware, partly covered with lustrous pale yellow glaze.

*Height, 10 $\frac{1}{2}$  inches*





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# 98 CHINESE GLAZED POTTERY FIGURE OF A WARRIOR

TANG PERIOD (A.D. 618-906)

90- Standing figure, wearing body armor, richly glazed in deep green splashed with amber-brown and ivory-white. The finely modelled head is unglazed and slightly turned to the left. One hand raised in a commanding attitude, the other originally held a sword. Standing on shaped and pierced plinth.

*Height, 28 inches*

[SEE ILLUSTRATION]



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## 99 CHINESE CELADON GARDEN SEAT

MING PERIOD (A.D. 1368-1644)

100- Drum shape, the sides pierced with temple kylin, clouds and leaves, with bandings above and below of lotus flowers and clouds in slight relief, under a coating of rich celadon glaze. The base shows the extremely hard brown stoneware. On carved blackwood stand.

*Height, 16 inches; diameter, 12 inches*

[SEE ILLUSTRATION]



[100]

# 100 CHINESE PAINTED POTTERY VASE

HAN PERIOD (B.C. 206-A.D. 220)

300-

Bulbous shape, with moulded flaring rim. Light terra-cotta colored clay, encircled by delicately painted bands of archaic decoration, dragons, clouds and Shou characters outlined in black. Fine piece.

*Height, 15¼ inches*

[SEE ILLUSTRATION]

# EARLY FRESCO PAINTINGS FROM CHINA

NUMBERS 101-106



[101]

## 101 SQUARE OF FRESCO PAINTING

CHINA, SUNG PERIOD (A.D. 960-1279)

80- A perfectly preserved piece. Subject, tea ceremony attended by musicians. Colors sky-blue, pink, red, green, tan, yellow, with gold tracing.

*Size, 11 inches square*

[SEE ILLUSTRATION]



[102]

102 **FRESCO PAINTING**

CHINA, TANG PERIOD (A.D. 618-906)

From a famous Tao temple at Honan on the banks of the Yellow River. Representation of procession of Tao priests in rhythmic movement towards an inscribed tablet. Mountainous landscape in the background. Colors red, olive-green, yellow, brown, with black outline on old ivory ground. Remarkably fine example of early pictorial art.

Size, 24 x 21 inches

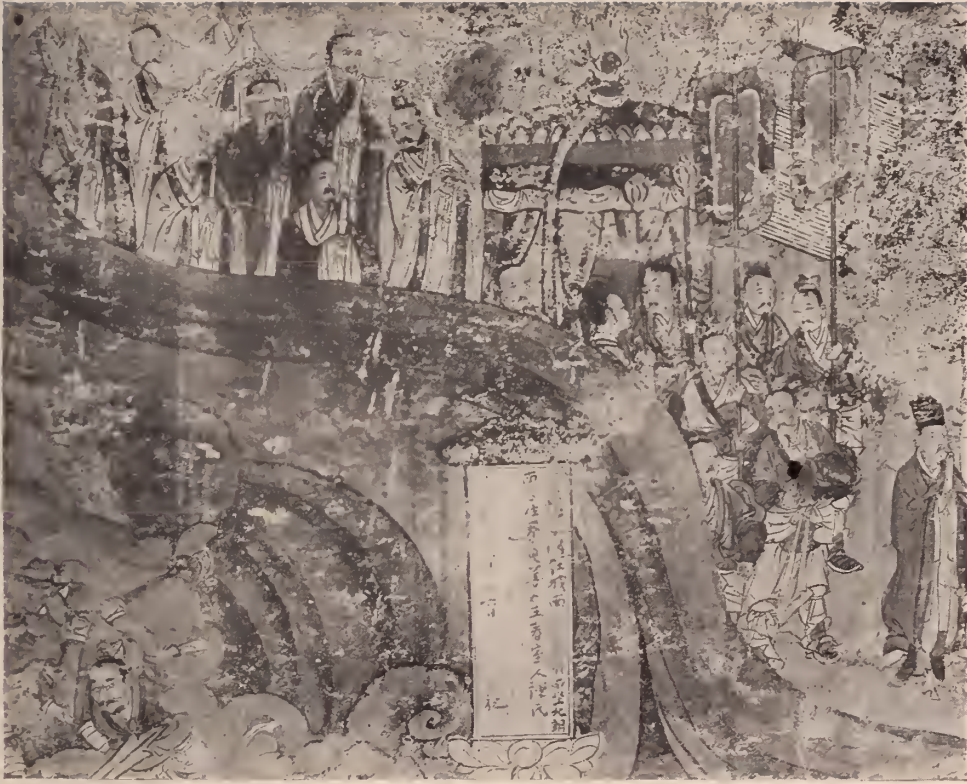
[SEE ILLUSTRATION]

103 **FRESCO PAINTING**

CHINA, TANG PERIOD (A.D. 618-906)

From a famous Tao Temple at Honan on the banks of the Yellow River. Representation of royal procession, personages carrying insignia (note the inscribed tablets). Colors green, red, yellow, brown, with black outline on old ivory ground. Fine lyric rendering of the grand tradition of early pictorial art.

Size, 27 x 19 inches



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104 **FRESCO PAINTING**

CHINA, TANG PERIOD (A.D. 618-906)

From a famous Tao temple at Honan on the banks of the Yellow River. Ceremonial visit of the Emperor to cave temple. A rendering of majestic dignity. Colors green, red, tan, brown, with black tracing.

*Size, 24 x 19 inches*

[SEE ILLUSTRATION]

105 **FRESCO PAINTING**

CHINA, TANG PERIOD (A.D. 618-906)

From a famous Tao temple at Honan on the banks of the Yellow River. A remarkably fine representation in perfect state of preservation. It depicts a royal ceremony, with high personages shown in symphonic succession. Colors olive-green, yellow, red, brown, with black outline on old ivory ground.

*Size, 20 x 18 inches*



[106]

106 **FRESCO PAINTING**

CHINA, TANG PERIOD (A.D. 618-906)

From a famous Tao temple at Honan on the banks of the Yellow River. Homage of holy personages to the heavenly beauty; group of personages surrounded by clouds in flowing motion of æsthetic significance. Colors green, blue, red, brown, yellow, with black tracing on tan ground.

*Size, 31 x 16 inches*

[SEE ILLUSTRATION]

**RARE PERSIAN AND MESOPOTAMIAN POTTERY**  

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**OF THE EARLY PERIODS**  

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NUMBERS 107-121

- 50- 107 **PERSIAN GLAZED POTTERY WINE BOTTLE** 13TH CENTURY  
Nearly globular shape, with raised foot, the spout and handle shaped as a grotesque horned animal-head. Coated with a rich deep blue glaze, the base unglazed. *Height, 9½ inches*
- 108 **PERSIAN GLAZED POTTERY JAR** RHAGES, 13TH CENTURY  
Partly covered with a beautiful rich turquoise-green glaze, deepening to blue in places. The shoulders of the ovoidal body with relief modelled decoration of sprays of flowers and leaves in panels. Cylindrical neck with welted rim, twisted looped handle at either side. Base unglazed. *Height, 12 inches*
- 109 **SULTANABAD POTTERY JAR** PERSIA, 11TH-12TH CENTURY  
Inverted pear-shaped body, with two well-formed handles connecting neck with shoulder; outcurved mouth. Covered over with a delicate turquoise glaze of interesting variations in tone. Very fine iridescence veils the surface of this delicate piece. *Height, 13 inches*
- 110 **SULTANABAD POTTERY JAR** PERSIA, 11TH-12TH CENTURY  
Unusually brilliant turquoise-blue glaze, the richness of color enhanced by the partial iridescence. Truncated pear shape, decorated just below shoulder with festooning in relief. Four flattened ribbon handles join neck and shoulder. *Height, 15 inches*
- 111 **IMPORTANT GREEN-GLAZED POTTERY JAR**  
SULTANABAD, PERSIA, 11TH-12TH CENTURY  
Powerful shape, the ovoidal body having four short graceful handles connecting neck and shoulder. Deep green lead glaze with splashes of darker green. Partly iridescent. Fine specimen, of the Zanjan type. *Height, 17½ inches*



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[113]

# 112 GLAZED EARTHENWARE EWER

KIRMAN, PERSIA, 15TH CENTURY

Bulbous body, cylindrical neck with spout, hooked handle. Fine glaze of vitreous type covers deep turquoise surface. *Height, 17 inches*

[SEE ILLUSTRATION]

# 113 GLAZED EARTHENWARE EWER

KIRMAN, PERSIA, 14TH CENTURY

Elongated bulbous shape, small neck with spout, hooked handle. A magnificent lustrous glaze covers dark olive-green surface. Fine early piece. *Height, 16 inches*

[SEE ILLUSTRATION]

# 114 GLAZED POTTERY VASE

KIRMAN, PERSIA

Bulbous shape, outcurved cylindrical neck. Slight glaze covers dotted turquoise surface. *Height, 16 inches*

[SEE ILLUSTRATION]

- 115 **POTTERY JAR** MESOPOTAMIA, 8TH CENTURY  
Bulbous body, small neck, with four connecting hook handles. Fine crackled glaze of aubergine and subdued green, coated over with deep patina on the surface. *Height, 18 inches*

- 116 **POTTERY JAR** MESOPOTAMIA, 8TH CENTURY  
Ovoid body, with truncated base and cylindrical neck. Four large and four smaller connecting handles; greenish glaze; slight incision of the paste, showing horizontal lines. *Height, 21 inches*

- 117 **PERSIAN POTTERY VASE** KIRMAN, 15TH CENTURY  
Elongated form, with small handles. Thick paste covered with vitreous glaze over deep turquoise. *Height, 10 inches*

[SEE ILLUSTRATION, PAGE 44]

- 118 **PERSIAN GLAZED VASE** KIRMAN, 15TH CENTURY  
Bulbous body, cylindrical neck, with two connecting handles. The paste is slightly moulded, showing horizontal bands in alternating colors in light and dark turquoise. *Height, 11 inches*

[SEE ILLUSTRATION, PAGE 44]

- 119 **PERSIAN POTTERY JUG** RHAGES, 12TH CENTURY  
Inverted pear shape, small mouth. The paste is moulded to show vertical lines throughout the surface, and the neat bands are in alternate color of light and dark green. *Height, 6 inches*

[SEE ILLUSTRATION, PAGE 44]

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[118]

120 PERSIAN POTTERY AQUÆMANALE IN THE FORM OF A DUCK RHAGES, 12TH-13TH CENTURY

This is a very interesting and rare example of early Persian pottery. It is modelled boldly, but the skill of the potter in the domain of plastic art is manifest. It is of ivory-white, with crackled glaze, but the wings are colored in tense blue. The humor of the potter in arranging the glaze to make it appear as though a drop of water is in the mouth of the bird, is interesting. *Height, 8 inches*

[SEE ILLUSTRATION]

121 PERSIAN GLAZED POTTERY JAR 9TH CENTURY

Mesopotamian type. Ovoidal shape, with short flaring neck. Covered with a lustrous deep aubergine glaze appearing almost mirror-black. The base is left unglazed, exposing the exceptionally hard ferreous earthenware. *Height, 11¼ inches*

## FINE OLD ORIENTAL RUGS

NUMBERS 122-140

122 **KABISTAN RUG**

NORTH PERSIA

Centre field divided into lozenges by blue and white latchook bands, palmette flowers filling the lozenges. Three borders, the main one of angular serrated leaves on deep vermilion.

*Size, 4 feet 3 inches x 3 feet 1 inch*

123 **BOKHARA RUG**

WESTERN TURKESTAN

Three rows of particolored octagons on deep red ground. Borders with conventionalized designs of cartouche and tree motifs.

*Size, 4 feet 9 inches x 5 feet 5 inches*

124 **KHORASSAN RUG**

EASTERN PERSIA, 18TH CENTURY

Centre field with curved stems and attached Cashmere palmettes in vermilion; vivid green and blue on pale tan. Three borders, the main one with Herati design on deep crimson-red ground.

*Size, 9 feet 4 inches x 4 feet 11 inches*

125 **ANTIQUE KABISTAN PRAYER RUG** CAUCASUS, DATED 1261 A.H.

Interesting design, showing strange resemblance to Bergama rug design. An octagonal cartouche in the centre field shows conventionalized flower motifs on ivory-white. The ground of the field red, covered with various rosettes, cartouches, etc. Three borders, the main one with angular serrated leaves on ivory-white.

*Size, 5 feet 4 inches x 3 feet 2 inches*

126 **ANTIQUE SHIRVAN RUG**

CAUCASUS

A deep red central rosette with conventionalized birds and rosettes in sapphire-blue, is set into a deep blue centre field with similar designs. Three borders of barber-pole stripes and Caucasian carnation motifs.

*Size, 6 feet x 4 feet 1 inch*

127 OLD FERAGHAN RUG

PERSIA

Tan field, blue border. A blue main border between two smaller borders of vermilion; hexagonal medallions in the centre and diamond-shaped motifs on either side. There are conventionalized trees supported by four vases and two full human faces placed on a geometrical motif purporting to be the body; amusingly conceived. The borders filled with conventional floral and key pattern.

*Size, 6 feet x 3 feet 8 inches*

128 OLD PERSIAN KURDISH RUNNER

KURDISTAN

Design of diverse medallions and cartouches in extremely subtle colors on deep brown camel's-hair ground. Three borders, the main one with conventional floral designs on deep red ground. Gay and attractive example.

*Size, 12 feet 11 inches x 3 feet 2 inches*

129 OLD PERSIAN KURDISH RUNNER

KURDISTAN

Companion to the preceding, slightly lighter field.

*Size, 12 feet 9 inches x 3 feet*

130 OLD KAZAK RUG

CAUCASUS

The centre field with three large cartouches showing blue crosses on white, set on vermilion ground. Strong powerful design and color. Geometric borders.

*Size, 8 feet 7 inches x 4 feet 6 inches*

131 SAMARKAND CARPET

PERSIAN, CENTRAL ASIA, LATE 17TH CENTURY

Field of fluctuating pinkish-brown tone with outer border of yellow and another similar in tone to the main field. The field is divided into twenty-four squares with key fret borders enclosing ornamental device.

*Size, 9 feet 2 inches x 5 feet*

- 132 **BERGAMA HEARTH RUG** ASIA MINOR, EARLY 18TH CENTURY  
Delightful specimen of strong Turkish design and colors. The triple border with strongly conventionalized flower motifs in red, purple, blue and green on white background. The arches of the niches with similar flower pattern on green ground. The centre field with vivid and effective design of a small red medallion on a blue medallion and the whole on a crimson ground, accented by small white floral rosaces.

*Size, 8 feet 1 inch x 5 feet 1 inch*

- 133 **SAMARKAND RUG** PERSIAN TURKESTAN  
Brilliant red field with three circular medallions in blue containing rosettes and also varicolored rosettes in between the medallions; multiple border of blue, yellow and pink with conventionalized tree motifs. Corners of the field flanked by key pattern in blue and black, with derivation from the Chinese decorative style of the Ming period.

*Size, 7 feet 8 inches x 4 feet*

- 134 **OLD GHIORDES RUG** ASIA MINOR  
Centre of sapphire-green, with all-over pattern of conventionalized foliage in red, blue, tan, brown and yellow. Two main borders of brown and red pattern in repeated motifs of tree in varicolors; multiple small borders of green, black and red filled in with rosettes, key pattern and entwined vine.

*Size, 9 feet 4 inches x 6 feet 9 inches*

- 135 **OLD KABISTAN RUG** CAUCASUS, CIRCA 1700  
Double border, the outer blue with geometrical S-shaped motifs, the inner red, with checkered motifs. The centre field with yellow background. Five central lozenges with diverse conventionalized motifs, surrounded by a blue border and a profusion of diamond and checker motifs scattered over the background.

*Size, 7 feet 9 inches x 4 feet 2 inches*

- 136 **OLD SAROUK RUNNER** SOUTHERN PERSIA  
Intense blue field with conventionalized floral pattern in rose, green and brown geometrically conceived, flanked by a Cashmere shawl inner border forming niches on either side, surrounded by multiple varicolored borders of zigzag pattern containing leaf design, very closely woven with high and neat pile, giving a lustrous surface.

*Size, 16 feet 2 inches x 3 feet 8 inches*

137 **KIRMAN PRAYER RUG**

SOUTHERN PERSIA, CIRCA 1800

An interesting and fine example of the old Kirman family. The main field is of ivory-white and contains a boldly conceived tree springing from a conventionalized landscape. It fills the entire niche and is executed in multiple colors, the stem branches being in subdued brown. There are inscriptions in between branches conveying the verses which are inserted so as to form part of the decoration. The field of the spandrels is in vermilion enclosing foliated arabesque. The main border in interminable pattern of leaflets on tan in between two narrow borders of blue latchhook design. The outer border is tan on subdued green.

*Size, 5 feet 9 inches x 4 feet 2 inches*

138 **ORIENTAL DOUBLE-FACED TAPESTRY**

CAUCASUS, CIRCA 1700

An interesting and rare tapestry of fine weaving. The field is wine-red, showing the tree of life conventionally treated in blue, black and sapphire-green and yellow, which fills the entire field. There is a border of dark blue which shows repeated tree motifs in varicolors. A larger border which is divided by a red band is of green and contains zigzag motifs enriched with leaflets.

*Size, 12 feet 7 inches x 11 feet 6 inches*

139 **OLD SERABAND (ROYAL RUG)**

PERSIA, 1800

Cashmere palmettes of blue and green spread all over the vermilion field, with a border of blue field containing key pattern of tan and red, and two other borders of ivory field decorated with conventionalized floral design. The outer border is brown and subdued green, representing symbolic motifs. Extremely fine and close weaving of very soft and choice wool.

*Size, 10 feet 10 inches x 4 feet 2 inches*

140 **EMBROIDERED TABLE CLOTH**

TURKEY, CIRCA 1800

Finely embroidered and partially embossed in varicolored silk on tan drapery. It represents on a central medallion the portrait of one of the Sultans of Turkey, with eight high personages of his entourage shown in smaller oval medallions surrounding it. The spaces filled in in intricate profusion of arabesque; enriched in floriated motifs and inscription denoting titles and stations of personages portrayed.

*Size, 64 inches square*

## PERSIAN DECORATIVE POTTERY

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### NUMBERS 141-161

- 141 **POTTERY JAR** ISPAHAN, PERSIA  
Golden-brown, with underglaze decoration in blue of conventionalized floral motifs, also graceful animal design. *Height, 12 inches*
- 142 **POTTERY JAR** KASHAN, PERSIA  
Ivory-white ground, with underglaze decoration in light blue of diagonal floral and linear motifs encircling the body. *Height, 12 inches*
- 143 **POTTERY VASE** ISPAHAN, PERSIA  
Turquoise-green, with floral decoration. *Height, 12 inches*
- 144 **TURQUOISE POTTERY VASE** ISPAHAN, PERSIA  
Turquoise-green, with underglaze decoration in black tracing of fish, bird and conventionalized floral design. *Height, 11 inches*
- 145 **POTTERY JAR** PERSIA  
Kashan ware, graceful specimen, turquoise-green with interesting tree and fruit design in black underglaze. *Height, 12 inches*
- 146 **POTTERY JAR** PERSIA  
Yellowish-brown, with interesting bird and flower design in contrasting blue tone. *Height, 11 inches*
- 147 **POTTERY JAR** ISPAHAN, PERSIA  
Graceful specimen of light brown with underglaze decoration of blue. The decoration denotes Persian youth hunting in the forest, also floral motifs. *Height, 11 inches*
- 148 **POTTERY JAR** KASHAN, PERSIA  
White ground with interesting geometrical design of intense blue shading into lighter tones of blue. *Height, 11 inches*

- 20- 149 **POTTERY VASE** KASHAN, PERSIA  
Delightful specimen, turquoise-green, with conventionalized floral and leaf pattern. *Height, 7 inches*
- 20- 150 **POTTERY VASE** PERSIA  
Turquoise-green, with bold rhythmical leaf and floral decoration. A band of geometrical design encircles the body. *Height, 7½ inches*
- 30- 151 **POTTERY JAR** ISPAHAN, PERSIA  
Turquoise-blue, with all-over decoration of graceful floral design; long cylindrical neck. *Height, 8 inches*
- 17- 152 **THREE KASHAN POTTERY PLATES** KASHAN, PERSIA  
Two of turquoise-green, with conventionalized floral design; the other of softer turquoise coloring, and palmetto design in the centre. (3)  
*Diameter of two, 8 inches; of the third, 7 inches*
- 40- 153 **POTTERY JAR** KASHAN, PERSIA  
Light brown, with underglaze decoration in blue showing numerous flowering buds, birds and animals. *Height, 12½ inches*
- 40- 154 **POTTERY JAR** KASHAN, PERSIA  
Turquoise-blue, with banding of simple linear design in black underglaze. *Height, 12 inches*
- 25- 155 **POTTERY VASE** ISPAHAN, PERSIA  
Interesting design of diamond-shaped compartments, in the centre of which are floral medallions in black and underglaze. Deep and unusual shading of turquoise. *Height, 10½ inches*
- 20- 156 **POTTERY VASE** PERSIA  
Rich deep cocoa-brown, with scattered floral bud design in dark brown. Graceful specimen. *Height, 8 inches*
- 25- 157 **TWO KASHAN POTTERY BOWLS** PERSIA  
One turquoise-blue, with underglaze decoration in black of floral design. The other slightly lighter in coloring, with delicate floral design in the centre. (2) *Diameter, 9 inches*

158 **KASHAN POTTERY PLATE**

KASHAN, PERSIA

Light turquoise-blue, with black underglaze decoration forming frieze around the rim. In the centre, conventionalized bird design. Delightful specimen of the potter's art. *Diameter, 11 inches*

159 **TWO POTTERY PLATES**

PERSIA

Turquoise-blue, with decoration of black tracing around the rim. Light floral sprays in the centre of each. (2) *Diameter, 9 inches*

160 **POTTERY JAR**

PERSIA

Ivory-white ground, with underglaze decoration in slate-blue of conventionalized floral motifs. *Height, 10½ inches*

161 **POTTERY JAR**

PERSIA

Dark olive-green shading to a lighter green, with underglaze decoration in black of leaf motifs in delicate feathery interpretation. *Height, 7½ inches*

*1 Persian 11-702 SE*



SECOND SESSION

NUMBERS 162-252

PERSIAN DECORATIVE POTTERY

NUMBERS 162-181

- 162 POTTERY VASE PERSIA, CIRCA 1700  
Kashan ware. Dark green, with underglaze decoration in black of light graceful floral and leafy scrolls. *Height, 8 inches*

- 163 POTTERY VASE ISPAHAN, PERSIA, CIRCA 1700  
Dark aubergine field with delicate spider-web design in contrasting tones of blue; engaging piece. *Height, 12 inches*

- 164 POTTERY JAR KASHAN, PERSIA, CIRCA 1700  
Ovoid body with short neck; dark brown field with underglaze decoration of subtle blue tones forming vine-like pattern. *Height, 11 inches*

- 165 POTTERY JAR KASHAN, PERSIA, CIRCA 1700  
Cream and brown glaze, with underglaze decoration of blue floral motifs. *Height, 10 inches*

- 166 POTTERY JAR ISPAHAN, PERSIA, CIRCA 1700  
Globular shape; ivory-white ground, with conventionalized cloud-like design in hydrangea-blue. *Height, 10 inches*

- 167 PERSIAN POTTERY VASE ISPAHAN, PERSIA  
Graceful specimen of the potter's art. Ivory-white glaze shading into delightful tones of cream. Decoration of abstract fish and floral motifs. *Height, 10 inches*

- 25-
- 168 **PERSIAN POTTERY VASE** ISPAHAN, PERSIA  
Ivory-white glaze, with blue underglaze decoration of varied flower  
and leaf motifs. *Height, 10 inches*

- 25-
- 169 **TURQUOISE POTTERY JAR** ISPAHAN, PERSIA  
Dark rich turquoise-green coloring, with geometrical designs in black  
underglaze. *Height, 10½ inches*

- 40-
- 170 **POTTERY FLOWER VASE** KASHAN, PERSIA  
Dark turquoise-green, with all-over floral and leaf pattern. On the  
top of the vase there are four cylindrical spouts of graceful form.  
*Height, 10 inches*

- 60-
- 171 **POTTERY JAR** ISPAHAN, PERSIA  
Turquoise-blue ground, with scattered floral and fruit pattern. Zig-  
zag motif encircles neck. *Height, 10½ inches*

- 45-
- 172 **POTTERY PLATE** ISPAHAN, PERSIA, CIRCA 1700  
Turquoise, with under decoration in black tracings of impressionistic  
fish and leaf design. *Diameter, 11 inches*

- 45-
- 173 **POTTERY JAR** ISPAHAN, PERSIA, CIRCA 1700  
Interesting decoration in dark blue of floral sprays on deep cream  
ground. *Height, 10½ inches*

- 40-
- 174 **POTTERY VASE** PERSIA, CIRCA 1700  
Ivory-white glaze, with sketchy moon-shaped motifs in deep blue  
shading to light blue. *Height, 11 inches*

- 175 **TURQUOISE POTTERY JAR** ISPAHAN, PERSIA  
Ovoid body, with short neck; pyramid design circling band of neck.  
All-over pattern of swimming fish. Rich underglaze in black  
tracing. *Height, 10½ inches*
- 176 **POTTERY JAR** ISPAHAN, PERSIA  
Globular shape; turquoise-green coloring, with underglaze decoration  
in black of impressionistic floral and leaf pattern. *Height, 11 inches*
- 177 **POTTERY JAR** KASHAN, PERSIA  
Interesting design of bird and fish, with alternating pattern of leaves  
and budding flowers. *Height, 11 inches*
- 178 **TURQUOISE POTTERY VASE** ISPAHAN, PERSIA  
Blue turquoise, with all-over pattern of birds in flight and perched on  
flowering shrubs. Delightful piece. *Height, 10½ inches*
- 179 **POTTERY JAR** ISPAHAN, PERSIA, CIRCA 1700  
Dark olive ground, with fish and leaf decoration. Interesting design.  
*Height, 11 inches*
- 180 **POTTERY JAR** KASHAN, PERSIA, CIRCA 1700  
Delightful specimen of fine jungle-green glaze, decorated with floral  
and leaf motifs. *Height, 7½ inches*
- 181 **POTTERY JAR** ISPAHAN, PERSIA, CIRCA 1700  
Delightful specimen. Rich brown glaze, with impressionistic  
diamond-shaped floral motifs in harmonizing dark blue coloring.  
*Height, 8 inches*

**MISCELLANEOUS OBJECTS OF THE**  

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**DECORATIVE ART OF PERSIA**  

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NUMBERS 182-187

- 125- 182 **GILT AND PAINTED LACQUER TABLE** PERSIA, 18TH CENTURY  
Standing on three feet which support a circular top, painted in an amazingly skilful manner to represent in the main a rose garden showing birds in great numbers, with different species perched on boughs and in flight. These garden beds are divided in compartments of graceful patterns executed in jewel-like enamels reminiscent of the decorations of the famous manuscripts, and surrounded with different bands of gold upon which are raised inscriptions denoting the quotations from the poetical works of famous Sufi poets of Persia. The centre shows a circular disc containing a lion and rising Sun, emblem of the Persian ruling dynasty. The entire surface of the base and the feet with similar decoration.

[SEE ILLUSTRATIONS]



ENLARGED VIEW OF TOP  
OF NUMBER 182



# 183 MIRROR CASE OF PAINTED AND GILT LACQUERED WOOD

PERSIA, 18TH CENTURY

200- The mirrors of the type here represented were the possession of Persian nobility and formed an essential part of the dowry which went with a bride, consequently they were articles of great beauty, the execution of which was entrusted to artists and craftsmen of skill. The present piece is a very beautiful example of the type referred to, the main interest of which consists in the execution of paintings. It represents the bridegroom, a Persian youth of high rank, with the bride, seated on the balcony attended by bridesmaid. On the other panel, an entertainment for the couple in the form of an acrobatic dance to the accompaniment of music. The reverse of the panel is elaborately decorated in painting of flowers and rose garden, nightingales, etc., forming an enchanting composition.

*Size, 34 x 18 inches*

[SEE ILLUSTRATION]

## 184 OIL PAINTING

PERSIA, 18TH CENTURY

150- The picture is a fine representation of brush work, which flourished in Persia under the reign of the great King Fath-Ali Shah. It represents Persian beauties in a charitable act.

*Size, 62 x 40 inches*

## 185 CARVED WOOD HOLY CURAN (KORAN) STAND

SOUTH PERSIA, 15TH CENTURY

150- Carved with inscriptions in a well defined manner. The surface shows the emblematic perforation of prayer.



## 186 SILK FABRIC IN FRAME

NORTH PERSIA, 16TH CENTURY

Remarkable weaving in green silk dedicated to a shrine of a saintly personage, descendant of Muhammad the Prophet, as the olive-green is employed for such purpose. The design is mainly inscription of diverse character enclosed in a zigzag band surmounted by domes symbolic of minarets. The inscriptions, which are carried out with amazing sureness of hand, are reproduced in the weaving by an unparalleled technique, as though transcribed by the caligrapher on a parchment.

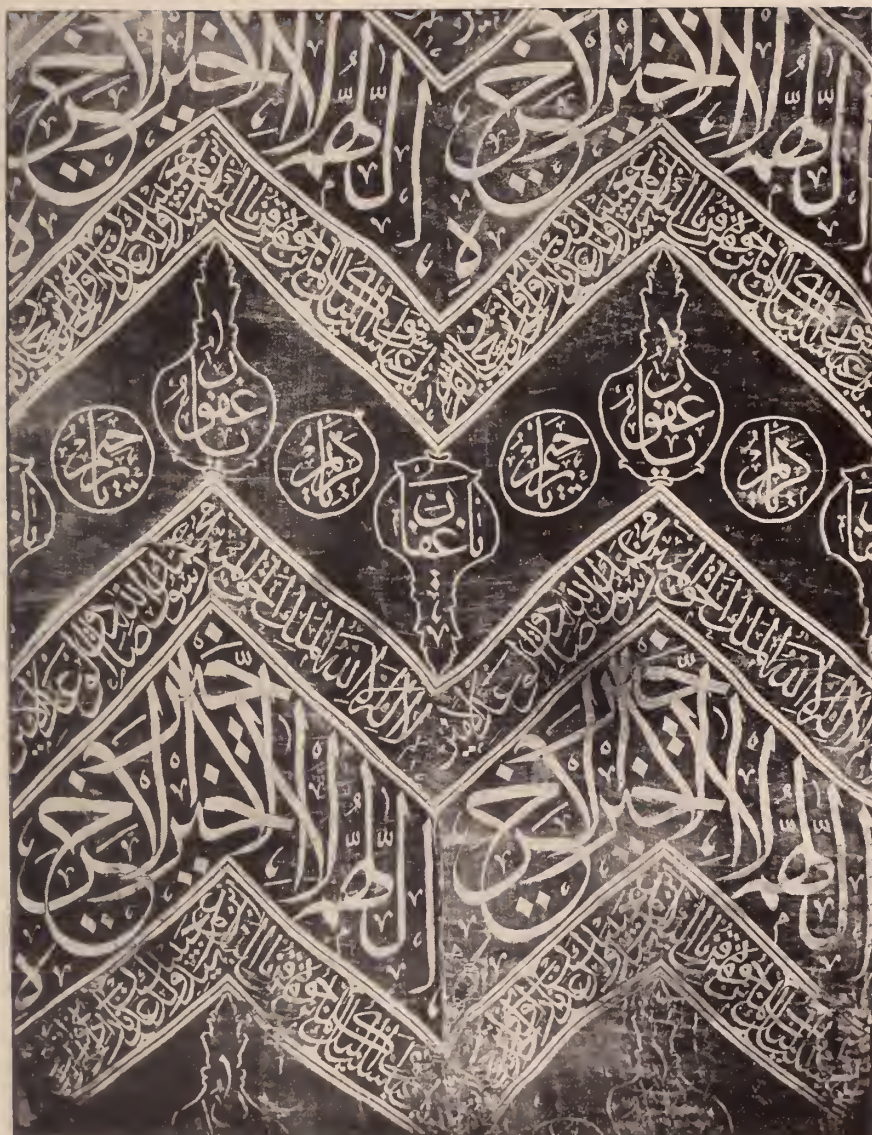
*Size, 33 x 26 inches*

[SEE ILLUSTRATION]

## 187 SILK FABRIC IN FRAME

NORTH PERSIA, 16TH CENTURY

Companion piece to the preceding number.



**EXCAVATED POTTERY OF EARLY PERIODS**  

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**FROM PERSIA AND MESOPOTAMIA**  

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NUMBERS 188-208

188 **MESOPOTAMIAN JAR**

9TH CENTURY

225- Globular form, with a small cylindrical neck connected to the body by ten large and five smaller hooked handles. Of aubergine color, which is covered by excellent crackled glaze of vitreous type. Slight moulding on the paste, showing symbolic design of primitive type.

*Height, 19 inches*

[SEE ILLUSTRATION]

189 **MESOPOTAMIAN STONEWARE GLAZED JAR**

MESOPOTAMIA, 9TH CENTURY

125- Rare-shaped jar, the form evidently derived from the fruit (fig) which abounds in the country where it has been produced. It is of evenly distributed smooth vitreous glaze covering the deep aubergine surface, which is of remarkable restraint and profundity.

*Height, 22 inches*

[SEE ILLUSTRATION]

190 **MESOPOTAMIAN STONEWARE GLAZED JAR**

MESOPOTAMIA, 9TH CENTURY

100- Similar to the preceding number.

[SEE ILLUSTRATION]



[189]

[188]

[190]

191 SULTANABAD POTTERY JAR

PERSIA, 13TH CENTURY

Rare type, graceful in form; bulbous body with short neck joined to the upper body by twelve small ribbon handles. Paste moulded so as to show a relief decoration of interwoven motifs filled in with rosaces and flanked by ribbon bands. Note the contrast of the thick film of golden iridescence and gleaming turquoise glaze.

*Height, 18 inches*

192 SULTANABAD GLAZED POTTERY JAR

PERSIA, 13TH CENTURY

A well-proportioned jar of larger dimension. Very fine turquoise glaze, whose richness of color is enhanced by the partial iridescence. Truncated pear shape, decorated in relief showing festooning ribbons running around the upper body. With four flattened connecting handles.

*Height, 19 inches*

193 SULTANABAD POTTERY JAR

PERSIA, 16TH CENTURY

A truly fine example of this well known and thoroughly appreciated type of Persian pottery. Bulbous body supporting small neck with four gracefully conceived connecting handles. The paste is moulded so as to form zigzag cording around the body, surmounted by rosettes. The transparent vitreous glaze covers magnificent turquoise field, the tone of which is enhanced in beauty and enchantment by the golden iridescence imparted on the surface here and there as the result of long interment.

*Height, 19 inches*

335-

194 SULTANABAD POTTERY JAR

PERSIA, 16TH CENTURY

Companion piece to the preceding number.

300-

195 PERSIAN EARTHENWARE URN OF LUSTROUS AUBERGINE GLAZE

ZANJAN, 9TH CENTURY

A very graceful object of inverted pear shape, with cylindrical neck surmounted by a projecting ring. It shows incised zigzag bands.

*Height, 27 inches*

315-

[SEE ILLUSTRATION]

196 URN OF GLAZED STONEWARE EXCAVATED AT ZANJAN

PERSIA, 9TH CENTURY

A successful example of the early potters of Persia. It is of inverted pear shape, with cylindrical neck, and is covered with variegated glaze of brown and olive-green, with traces of patina.

*Height, 28 inches*

300-

[SEE ILLUSTRATION]



[195]

[197]

[196]

197 **GLAZED STONEWARE URN OF ELONGATED FORM  
EXCAVATED AT ZANJAN**

PERSIA, 9TH CENTURY

Here we have an example of exceptional beauty of larger dimensional type from the workshop of an early Persian potter. This urn is of bulbous form, with fairly long cylindrical neck projecting outward on the rim, which is slightly incised to represent horizontal chain-like bands on the neck. The entire surface with transparent vitreous crackled glaze covering an incomparable turquoise shading.

*Height, 32 inches*

[SEE ILLUSTRATION]



[198]



[199]

- 350- 198 **SULTANABAD GLAZED POTTERY JAR** PERSIA, 13TH CENTURY  
 A rare example of the well known type. It is elongated, bulbous in form, with a small cylindrical neck with six connecting handles. The paste is considerably moulded so as to show zigzag and horizontal bands and rosettes. Vitreous transparent glaze covers a brilliant turquoise all over the surface, which is coated over in places with rich iridescence of golden hues. *Height, 18 inches*

[SEE ILLUSTRATION]

- 300- 199 **SULTANABAD GLAZED POTTERY JAR** PERSIA, 13TH CENTURY  
 Companion piece to the preceding number and nearly similar in description, but with profounder green glaze and somewhat less iridescence on the surface. The connecting handles are eight in number. *Height, 17 inches*

[SEE ILLUSTRATION]

200 **SULTANABAD JAR**

PERSIA, 13TH CENTURY

Inverted pear shape, with cylindrical neck with six connecting handles; surface is considerably moulded, showing zigzag and parallel bands and rosettes. Translucent glaze, covering turquoise field which is entirely coated over with rich silver and golden patina, imparting depth and dignity to this very beautiful piece.

*Height, 19 inches*

[SEE ILLUSTRATION]

201 **SULTANABAD POTTERY JAR**

PERSIA, 13TH CENTURY

Enchanting example of the potters' creations of the Sultanabad school. Inverted pear shape; cylindrical neck linked with four handles. Magnificent turquoise glaze with touches of aubergine and profound iridescent patina. Hues reminiscent of eastern sunsets make this object an alluring attraction.

*Height, 16 inches*

[SEE ILLUSTRATION]

202 **SULTANABAD POTTERY JAR**

PERSIA, 13TH CENTURY

Similar in form to the preceding number. The body is moulded so as to show relief zigzag band and rosettes. The turquoise surface is entirely covered with patina.

*Height, 16 inches*

[SEE ILLUSTRATION]



[202]

[200]

[201]

### 203 URN OF GLAZED POTTERY EXCAVATED AT ZANJAN

PERSIA, 9TH CENTURY

In this urn of remarkable form we have a specimen of interest, as it represents a form original and graceful. It might be described as inverted pear shape, supporting an outcurved cylindrical neck. It is of hardstone ware, covered with magnificent and evenly distributed glaze of sombre turquoise tone, imparting depth and profundity of tone.

*Height, 26 inches*



[204]

## 204 MESOPOTAMIAN GLAZED POTTERY TABOURET

RAKKA, 9TH-10TH CENTURY

Oblong in shape, standing on four feet. The paste is moulded, representing inscription in Arabic on either side; the smaller sides honeycomb pattern; deep turquoise glaze with black tracing coated over with magnificent deep patina of rainbow hues.

*Length, 10 inches; width, 4 inches; height, 6 inches*

[SEE ILLUSTRATION]



[205]

## 205 GLAZED EARTHENWARE CEREMONIAL URN

PERSIA, PARTHIAN PERIOD, ANTERIOR TO 5TH CENTURY

A magnificent piece of pottery of unusually large size, but exceedingly graceful in form. It is globular, fashioned with restraint, symmetry and balance. Deep green crackled glaze is evenly distributed and partly veiled by iridescence. The massive cylindrical neck terminates with projected bands. Ribbed decoration encircles the body with reciprocative motifs in barbotine.

*Height, 30 inches*

[SEE ILLUSTRATION]



[206]

206 **PERSIAN GLAZED POTTERY LAMP** 9TH OR 10TH CENTURY

A very rare example of imposing proportions and in excellent state of preservation. Fine archaic modelling showing Mesopotamian influence, and coated with rich moss-green glaze. Supported by columnar stem with ringed circular foot. Two-tier top with pierced and scrolled borders, and shaped receptacles for oil.

*Height, 28 inches*

[SEE ILLUSTRATION]



[207]

207 PERSIAN GLAZED POTTERY JAR EXCAVATED AT RHAGES

12TH CENTURY

325- Cylindrical in form, with a small inverted neck and four connecting handles. The paste is moulded, showing in relief niches enclosing floral arabesque and Cufic inscriptions grandiosely conceived and executed. The field is of delightful turquoise-green with patches of darker shades here and there. It represents a very rare type and was evidently executed, with the companion piece which follows, by the order of a personage of high rank, as a decoration for a palatial mansion.

[SEE ILLUSTRATION]



[208]

208 PERSIAN GLAZED POTTERY JAR EXCAVATED AT RHAGES

12TH CENTURY

Companion piece to the preceding number and of similar description, with the exception that the color is of lapis-lazuli blue.

[SEE ILLUSTRATION]

**LACQUERED AND PAINTED WOODEN DOORS FROM**  

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**THE PALACE OF HAFT DAST (SEVEN MANSIONS)**  

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**ISPAHAN, PERSIA**

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NUMBERS 209-216

**209 PAIR OF PALACE DOORS** ISPAHAN, PERSIA, CIRCA 1700

1400- From the Imperial Palace of Haft Dast (Seven Mansions) at Ispahan, the ancient capital of Persia and seat of the Sufi Kings of the Safavid Dynasty, where it adorned the entrance into Anderun (the Ladies' apartments). Made of cedarwood and covered over with a fine lacquer coat, ornamented in paintings of glowing colors and gold on a golden-red background. It shows panels designed as niches filled with blossoming flowers, roses and singing birds, recalling spring and the rose gardens of Shiraz sung by Sufi poets. These panels are framed in painted borders showing compartments and medallions of roses and foliated scrolls. An enchanting work of art of decorative significance, in perfect state of preservation. (2)

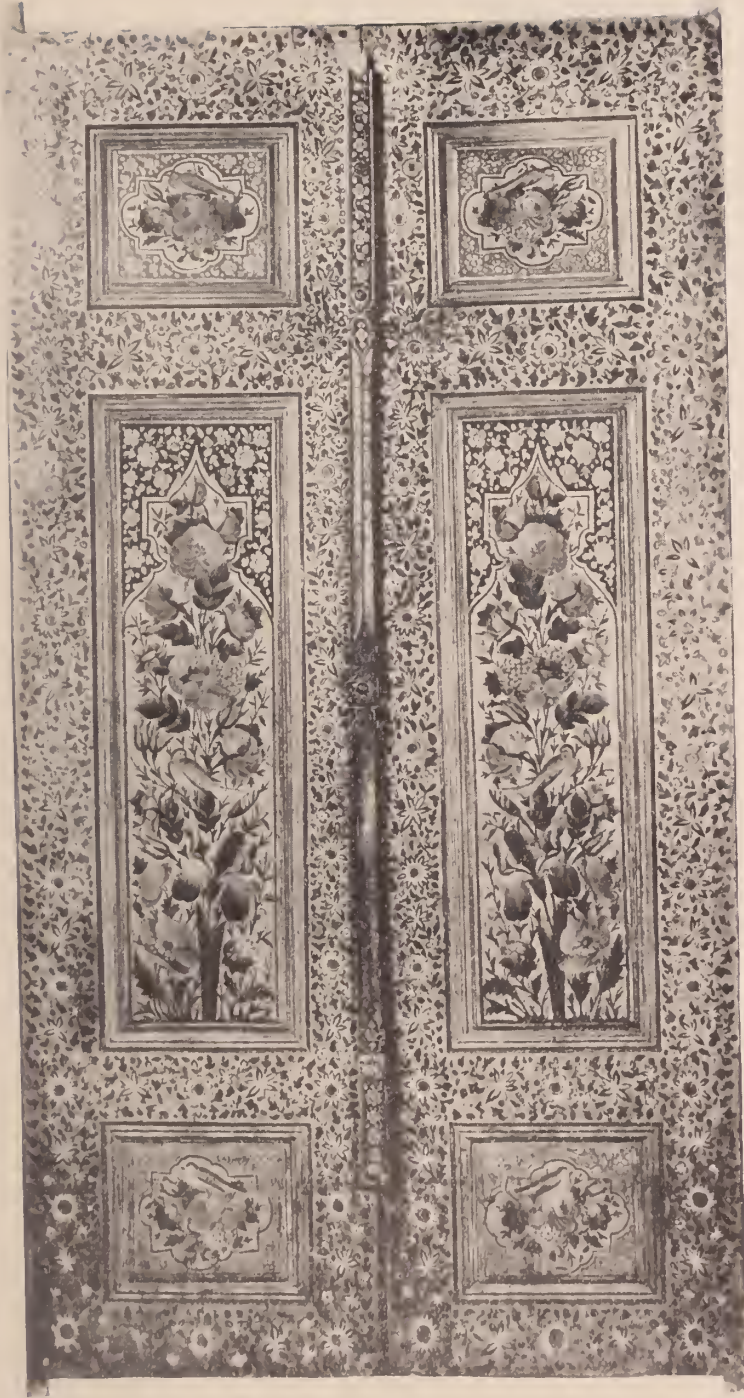
*Height, 6 feet 1 inch; width, 3 feet 3 inches*

**210 PAIR OF PALACE DOORS** ISPAHAN, PERSIA, CIRCA 1700

1950- From the Imperial Palace of Haft Dast (Seven Mansions). Lacquer-coated wood, painted over exquisitely upon a gold background in green, rose, old pink; representing on the central niche panels stems of rambler roses upon which nightingales rest. Smaller panels are adorned with cusped medallions enclosing birds and clusters of apple blossoms, surrounded by an elaborately ornamented enfoliated arabesque. The recessed panels are placed in frames which form the border, adorned with enamels showing minute fragrant flower and jewel-like blossoms in a blaze of brilliance. (2)

*Height, 6 feet 3 inches; width, 3 feet 1 inch*

[SEE ILLUSTRATION]



211 PAIR OF PALACE DOORS

ISPAHAN, PERSIA, CIRCA 1700

From the Imperial Palace of Haft Dast (Seven Mansions). Recessed panels set in frame. Lacquer of glowing brilliance veiled with gold. Central panels designed in form of niches, from the base of which emerge stems of creeping rose and tulip upon which perch humming birds. Smaller oval panels show flowers and budding rose. Border of rich golden-yellow adorned with delicate interlacing branches in blossom, enclosed in a continuing design with alternate links of cusped oblong plaquettes and rosette medallions. Spandrels and sides of medallions deep blue. The decoration is in enamel technique of unparalleled skill, imparting the effect of precious stones set in gold. Colors emerald-green, old rose, sapphire-blue, golden-yellow, old ivory and mother-of-pearl. (2)

*Height, 6 feet 4 inches; width, 2 feet 11 inches*

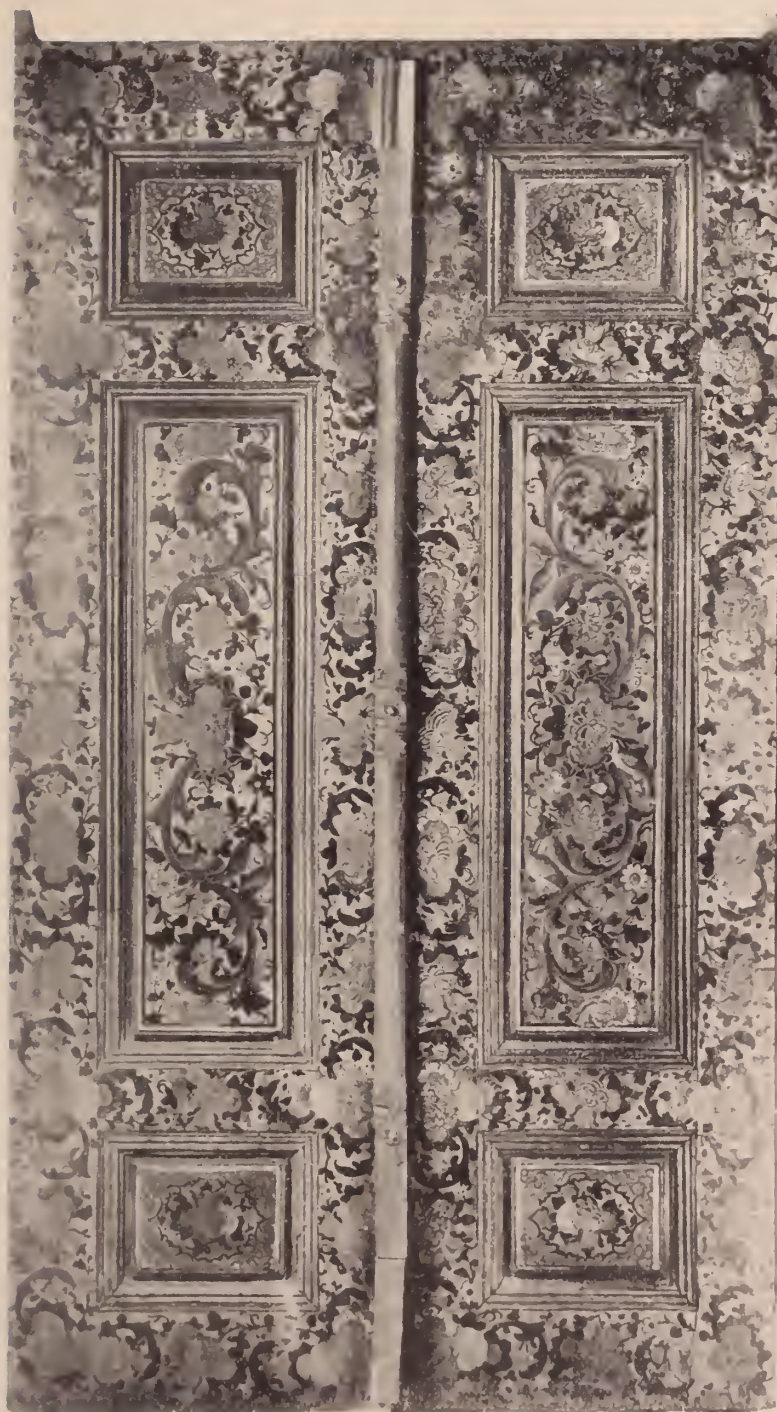
212 PAIR OF PALACE DOORS

ISPAHAN, PERSIA, CIRCA 1700

From the Imperial Palace of Haft Dast (Seven Mansions). Two central oblong panels and four smaller ones inset in projecting framework. Gold-coated lacquer surface. It shows a beautiful composition of alternately directed apple blossom sprays encircled by brilliant fringed leaves and figures of humming birds gracefully depicted. Cusped medallions of the four smaller panels show roses in full bloom. The frame is adorned profusely with continuing scroll of foliated and full-blossomed sprays. Colors old rose, grass-green, tan, violet, blue. (2)

*Height, 5 feet 6 inches; width, 3 feet*

[SEE ILLUSTRATION]



## 213 PAIR OF PALACE DOORS

ISPAHAN, PERSIA, CIRCA 1700

From the Imperial Palace of Haft Dast (Seven Mansions). Two central large and four smaller oblong panels set in projecting frame. Surface of lustrous lacquer coated over with sprinkled gold. Central panels adorned by upspringing rosebud and lilies upon which nightingales perch. Smaller panels show cusped oval medallions and enclose flower shapes. Border design of delicate interlacing branches and rosettes. Spandrels and sides of panels with floriated arabesque in gold on dark green. Colors rose, cypress-green, yellow, blue and purplish-tan. (2)

*Height, 6 feet 3 inches; width, 3 feet*

## 214 PAIR OF PALACE DOORS

ISPAHAN, PERSIA, CIRCA 1700

From the Imperial Palace of Haft Dast (Seven Mansions). Painted over with a thin coat of orange lacquer with gold sprinkling. The two central panels, oblong with domes, are adorned with sprays of upspringing tulips and lilies in bloom, upon which bulbuls and meadowlarks perch. The decoration in gold with black outline. Four rectangular panels show clustered rosebuds, and this pattern is repeated upon the border in cusped medallions; black background, making an effective contrast to the gold and orange. (2)

*Height, 6 feet; width, 3 feet*

[SEE ILLUSTRATION]



215 **PAIR OF PALACE DOORS**

ISPAHAN, PERSIA, CIRCA 1700

From the Imperial Palace of Haft Dast (Seven Mansions). Glowing golden surface veils fine smooth lacquer. Adorned profusely with multicolored enamel, reminiscent of pure gold studded by precious stones. Central panels show sprays of tulips, lilies and hydrangea in full blossom, which emerge from the base and fill the entire surface of the panel. A humming bird rests upon the spray of each panel. Spandrels are lapis lazuli. Four smaller panels show cusped oval medallions, enclosing apple blossom and forget-me-not buds with slumbering bird on the leaves. Surrounding frames of the panels show in blaze of brilliance fragrant flowered cosmos, rosebuds and bluebells. Colors sun-gold, green, rose, pastel-pink, blue and yellow, naturalistically treated. (2) *Height, 6 feet 3 inches; width, 3 feet*

1450-

216 **PAIR OF PALACE DOORS**

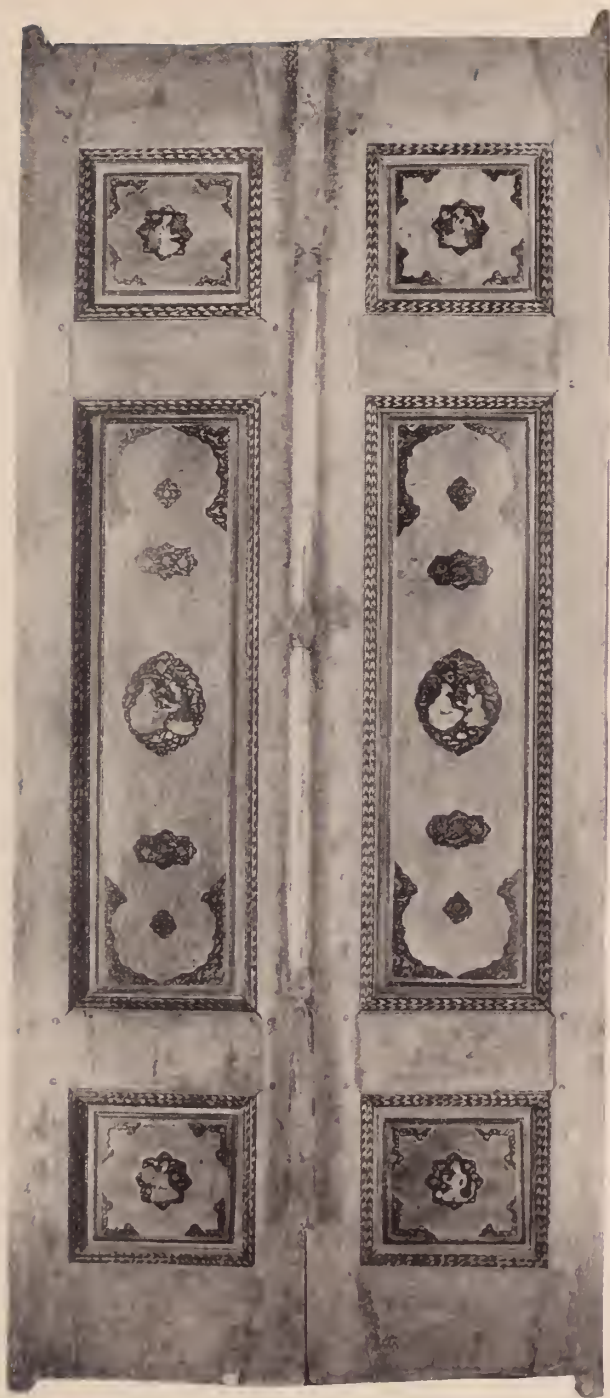
ISPAHAN, PERSIA, CIRCA 1600

From the veranda of the palace of Haft Dast (Seven Mansions). Executed in great delicacy and refinement from appletree wood. Each contains an oblong central panel and two smaller panels in square shape, lacquered and painted in gold dust as background, upon which spandrels, panels and medallions in black symmetrically placed enclose minutely drawn floral and arabesque scrolls in gold, green and red pigment. The principal medallions on the central panels are occupied by young couples, the lady holding in her arm a tambourine.

1600-

The panels above and under the central ones depict seated figures, alternately men and women, in leisurely attitude enjoying the pleasure of the bowl. The representations, which might appropriately be called miniature paintings, are indubitably by the brush of one of the most famous Court artists that were held in highest esteem by the monarch himself and envied by the lords of distant friendly Oriental Courts. The simplicity and refinement of the scheme of decoration points to high technical talent and culture. It is thought to be a mature work of Riza Abbasi, the favored Court painter of the Safavid Kings. (2) *Height, 6 feet 4 inches; width, 2 feet 11 inches*  
Companion doors are in the University Museum, Philadelphia; the Art Institute of Detroit, Michigan, and the Rhode Island School of Design, Providence.

[SEE ILLUSTRATION]



PAIR OF PAINTED DOORS  
FROM A NOBLEMAN'S PALACE

NUMBER 217

217 PAIR OF PAINTED DOORS FROM A NOBLEMAN'S PALACE

ISPAHAN, PERSIA, CIRCA 1700

1050- Four recessed oblong panels with arched tops set in projecting frame. Central field green. Border warm yellow; arches and spandrels lapis-blue. Central panels show sprays of poppies, apple blossoms and full-blown roses, and birds of the pheasant species depicted in graceful attitudes. Border devised in alternate links of oblong plaquettes and rosette medallions which enclose petals of roses, peach blossoms and forget-me-nots, with warbling nightingales. Colors old rose, cypress-green, blue, gold, yellow and purplish-tan. *Height, 5 feet 11 inches; width, 2 feet 11 inches*

[SEE ILLUSTRATION]



**PANELS COMPOSED OF ENAMELLED  
DECORATED MURAL TILES FROM THE  
HISTORIC PALACES OF ISPAHAN**

NUMBERS 218-229

*With the advent of the great Safavid Dynasty, which ruled over the destinies of Persia from the sixteenth to the eighteenth century, an era of artistic activity opened which has been characterized with a certain measure of accuracy as the Period of Renaissance. During this epoch, due largely to the religious tendencies of these monarchs and their nobles, who were ardent adherents of the beautiful philosophy known as Sufism, the art of mural decoration was much encouraged. This was the result of a desire to create a harmonious atmosphere for meditation, in which the senses should play their part in the attainment of higher consciousness. Thus the tiles were made to become an important medium of expression of the decorative genius of Persian poet and artist. The surviving rare examples of these enamelled decorated tile fields, comparable to bejewelled ivory and mother-of-pearl, which once adorned the throne rooms, pavilions and verandas of great kings and princely personages, convey to us the message of enchanted ecstasy which they have the power to reflect, and create an atmosphere of a higher plane wherein one breathes to live in inner peace and spiritual contentment.*

**218 PANEL COMPOSED OF THIRTY-SIX ENAMELLED TILES**

**FORMING A COMPLETE PICTURE ISPAHAN, PERSIA, CIRCA 1600**

1200-  
From the Imperial Palace of Haft Dast (Seven Mansions), seat of the Safavid Kings. Conception of an orchard turned into a great decorative scheme by the imagination of a Persian poet-decorator, whose theme is growth, fertility, the creative force of nature. He is concerned with the single side of life, that of the joy of living. Central field fawn. Border deep royal blue. Decoration of creeping vine intermingling with pomegranate branches. Shrubs of tulip plants and morning-glory spread over the field; reindeer, stag, hare move vigorously and playfully. Lovebirds and orioles in pairs sing the eternal song of attraction; butterfly flirts with the rose. Cusped oval medallion shapes in the centre with their arabesque contents, are evidently intended to depict inevitable ponds in Persian orchards, admirably devised to relieve the symphony of nature and to impart a human element into the picture. Colors lapis-blue, grass-green, golden-yellow, aubergine and old ivory. Size, 4 feet 7 inches square

[SEE ILLUSTRATION]



219 **PANEL COMPOSED OF TWENTY ENAMELLED TILES**

**FORMING A COMPLETE PICTURE** ISPAHAN, PERSIA, CIRCA 1600

From the Imperial Palace of Haft Dast (Seven Mansions), at Ispahan. It represents the "Scene of Isolation" as narrated in the immortal poem chanted by Hatifi of Jam, known as "Layla-ou-Majnun". Majnun, a beautiful youth but reduced to a skeleton as a result of privation, is portrayed seated under a huge palm tree nursing a lamb; upon his head rests a dove, "Symbol of inner Peace". The palm branches in luxuriant abundance and symmetry spread into the whole surface of the field and fall back in curves. A saddled camel, seen to the right, evidently brought the grieved father and mother of Majnun, who are seen on either side of Majnun, the mother in the attitude of supplicating for his return. Wild and tame animals and birds of diverse species in great number are shown amid profusion of luxuriant vegetation. A distant city beyond the mountainous landscape emphasizes the completeness of isolation and infinity of space and time, which to the Oriental signify two aspects of one and the same concept. Saffron field. Design in slightly raised enamel of forest-green, purple, brown, rare deep blue, aubergine and light turquoise-blue. *Size, 4 feet 6 inches x 3 feet 9 inches*

[SEE ILLUSTRATION]

220 **PANEL COMPOSED OF THIRTY ENAMELLED TILES**

**FORMING A COMPLETE PICTURE** ISPAHAN, PERSIA, CIRCA 1650

From the palace of a nobleman. Representation of a legend from the history of Persia. King with a crown seated on the throne. Figure of a monster from whose mouth emerge flames threatening the throne; he tramples over many attendants, who are terror-stricken. The archangel Gabriel leads a holy man with halo to the presence of the pious King, upright men follow him; equestrian figures on the upper background. Lapis-lazuli blue field; decoration in golden-yellow, light green, tan, brown and aubergine.

*Size, 5 feet 2 inches x 4 feet 4 inches*



*The following eight numbers, 221-228, represent a series of tile panels which formerly formed the mural decoration of the same hall of the palace of Haft Dast, and although they vary slightly in composition they are evidently the creation of one artist, as the same spirit and technique prevail in all of the panels. Note the absence of mechanical precision in those scenes that are intended to be repetition.*

**221 PANEL COMPOSED OF TWENTY ENAMELLED TILES**

**FORMING A COMPLETE PICTURE** ISPAHAN, PERSIA, CIRCA 1650

700- From the Imperial Palace of Haft Dast at Ispahan. Lion and tiger threaten gazelle and hare. Birds-of-paradise in pairs and on the boughs of luxuriant springing stems of rose and lotus blossoms. Commanding cypress emerges from the centre and dominates. Border of lapis-blue is adorned with continuing reciprocative scroll of linked lotus petals. Central field ivory; decoration in old rose, purple, aubergine, yellow, blue and forest-green.

*Size, 3 feet 9 inches x 3 feet*

[SEE ILLUSTRATION]



222 **PANEL COMPOSED OF SIXTEEN ENAMELLED TILES**

**FORMING A COMPLETE PICTURE** ISPAHAN, PERSIA, CIRCA 1650

From the Imperial Palace of Haft Dast at Ispahan. Symmetrical representation of flower garden diverted into a delightful decorative scheme. Primroses, peonies and lilies emerge from stems in the base of the field and fill the entire surface in abundance. Tiger cubs threaten the hare and baby lambs. The birds-of-paradise drawn in precision enhance the symphony of the composition. Central field ivory-white. Border blue with yellow and ivory guards; decoration in purple, aubergine, blue, yellow, cypress-green and brown.

*Size, 36 inches square*

[SEE ILLUSTRATION]





[223]

223 **PANEL COMPOSED OF FORTY ENAMELLED TILES FORMING  
A COMPLETE PICTURE** ISPAHAN, PERSIA, CIRCA 1650

From the Imperial Palace of Haft Dast at Ispahan. The composition shows two pendant panels of similar subjects. The representation is that of a garden skilfully adapted into a rhythmic decorative scheme. Cypress trees emerge from the centre of each panel from bird-shaped fantastic vases, flanked by the figures of two magnificent peacocks with brilliant feathers opposing each other in symmetry on either side of the tree. Luxuriant sprays of roses and jasmine entwine upward in profusion and occupy almost the entire central field. Birds-of-paradise in flight and in poise are made a part of this most beautifully conceived decorative scheme. Border of intense blue, flanked with yellow and ivory guards, is adorned with linked lotus petals. Central field, old ivory; decoration in polychrome raised enamel of purple, aubergine, forest-green, varying shades of blue, yellow and brown.

*Size, 7 feet 6 inches x 3 feet 3 inches*

[SEE ILLUSTRATION]



[224]

224 PANEL COMPOSED OF SIXTEEN ENAMELLED TILES

FORMING A COMPLETE PICTURE ISPAHAN, PERSIA, CIRCA 1650

From the Imperial Palace of Haft Dast at Ispahan. Cypress tree emerges from a vase fashioned to show on either side heads of birds. Two peacocks oppose each other. Rose and jasmine tendrils spring upward in rhythmic curves and fill the surface in symmetry. Birds in flight and in poise. Border composition of foliated continuing scroll. Central field ivory-white; border deep blue; decoration in aubergine, light blue, tan, yellow, and cypress-green.

*Size, 36 inches square*

[SEE ILLUSTRATION]



[225]

225 **PANEL COMPOSED OF TWENTY-EIGHT ENAMELLED TILES FORMING A COMPLETE PICTURE** ISPAHAN, PERSIA, CIRCA 1650

700- From the Imperial Palace of Haft Dast at Ispahan. A delightful composition. A cedar of large dimensions planted in a fantastic vase; flanked by figures of lions, fawns and hares in vigorous action. Large sprays of blossomed rose and jasmine spring upward and fall in rhythmic curves. Humming-birds in flight. The deep blue border, flanked by yellow and ivory guards, is adorned with reciprocal continuing clusters of jasmine buds and petals. Central panel old ivory; decoration in tan, aubergine, yellow, jungle-green and dark blue.

*Size, 4 feet 6 inches x 3 feet*

[SEE ILLUSTRATION]



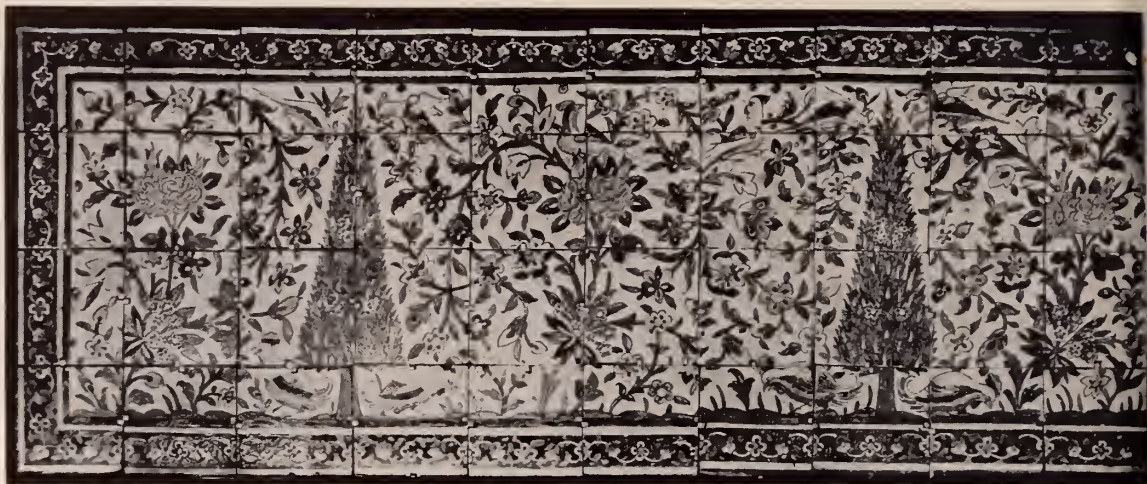
[226]

226 PANEL COMPOSED OF TWENTY ENAMELLED TILES  
FORMING A COMPLETE PICTURE ISPAHAN, PERSIA, CIRCA 1650

650- From the Imperial Palace of Haft Dast at Ispahan. Sprays of full-blossomed roses emerge from the landscape ground. Cedar raises its head to the utmost limit of the field. Full-feathered peacocks face one another in symmetry. Lapis-blue border flanked with ivory guards, enclosing linked scroll patterns of lotus petals. Field cream: design in cypress-green, aubergine, light blue, yellow, tan, and faded rose.

*Size, 3 feet 6 inches x 3 feet*

[SEE ILLUSTRATION]



[227]

227 **FRIEZE COMPOSED OF FORTY ENAMELLED TILES FORMING  
A COMPLETE PICTURE** ISPAHAN, PERSIA, CIRCA 1650

From the Imperial Palace of Haft Dast at Ispahan. A garden is depicted, probably that of the palace. Dominating cypress trees spring up from the landscape ground to the utmost limit of the field, suggesting unlimited height. The spaces in between are occupied with luxuriant growing sprays of roses and many other flowers in bloom, which entwine and sway in rhythmic motion. Birds-of-paradise, nightingales, humming-birds, parrots and proud chanticleers depicted in numbers in leisurely pursuit of the joy of life. The whole scene is suggestive of summer, sunshine and abundance. The subject is treated naturalistically in harmonious colors of emerald-green, pastel-rose, sapphire-blue, golden-yellow, purple and brown. Central field old ivory. The border, enclosed in yellow and ivory guards, is of cornflower blue, with repeated pattern of floral petals in green, yellow, purple and brown. *Size, 7 feet 6 inches x 2 feet 9 inches*

[SEE ILLUSTRATION]

228 **PANEL COMPOSED OF ONE HUNDRED AND SIXTEEN  
ENAMELLED TILES FORMING A COMPLETE PICTURE**

ISPAHAN, PERSIA, CIRCA 1650

From the Imperial Palace of Haft Dast at Ispahan.

Framed in three sections.

Continuation of the panel as described in the preceding number.

*Length, 19 feet 6 inches; width, 2 feet 9 inches*



[229]

229 **PANEL COMPOSED OF TEN ENAMELLED TILES FORMING A COMPLETE PICTURE**

ISPAHAN, PERSIA, 16TH CENTURY

From the Imperial Palace of Haft Dast at Ispahan. Representation of a young man with a turban carrying a bottle, in the act of pouring the contents. The scene is set in a garden where flowering branches and shrubs are scattered. It is a well-drawn picture in polychrome enamel in slight relief upon a background of old ivory.

*Size, 3 feet 6 inches x 18 inches*

[SEE ILLUSTRATION]

# MISCELLANEOUS ORIENTAL TILE PANELS

NUMBERS 230-232



[230]

## 230 DAMASCUS POLYCHROME TILE PANEL COMPOSED OF TWELVE LARGE SQUARES ASIA MINOR, 16TH CENTURY

The representation is of two cypress trees realistically treated, and design of large vase with two loop handles. It also shows two bottles in Arabic shape, which enclose drawings of sailing ship. Lozenges, tulips and hollyhock sprays fill the remaining space. Blue border adorned with continuing scroll pattern. Field of ivory ground decorated in brilliant realistic colors.

*Size, 3 feet 3 inches x 2 feet 6 inches*

[SEE ILLUSTRATION]



[231]

231 RHODIAN GLAZED TILE PANEL COMPOSED OF EIGHTEEN  
SQUARES MAKING A COMPLETE DESIGN

ASIA MINOR, 16TH CENTURY

Ivory-white field, showing continued design of floriated arabesque scrolls springing from a vase, in blue turquoise and brown reserve. The main design is surmounted by a niche containing an elaborate arabesque pattern, and the whole is surrounded by a frame of indigo-blue showing an interminable pattern of lozenges and leaves.

*Size, 5 feet 1 inch x 22 inches*

[SEE ILLUSTRATION]

232 **CENTRAL AND MOST IMPORTANT PORTION OF MIHRAB  
(THE ALTARPIECE OF A MUHAMMADAN TEMPLE OR  
MOSQUE IN THE FORM OF NICHE OF GLAZED POTTERY)  
EXCAVATED AT VERAMIN**

DATED A.H. 722 (A.D. 1322)

750— This monumental example represents the combination of the genius of Persian potter, designer and calligrapher in its highest degree. Lapis-blue field of vitreous glaze covering a well-defined relief paste, which represents a marvellously conceived foliated arabesque all-over surface of the recessed centre. A projecting border contains remarkably fine Neskhi inscription in Arabic. The inscription is a Curanic verse, which is employed in the monuments for the purpose of preserving them. It is archæologically of great importance that this piece is dated.

*Size, 27 x 26 inches*

[SEE ILLUSTRATION]



## COLLECTORS' EXAMPLES OF RARE

### OLD ORIENTAL RUGS

NUMBERS 233-252

233 KULAH PRAYER RUG

ANATOLIA, CIRCA 1700

325-  
The main border with all-over conventionalized carnation pattern in soft pastel shades on white, surrounded on inside and outside by numerous smaller borders. The arch of the prayer niche with Rhodian lilies in buff and light blue on dark blue. The field of the niche sea-green with buff and dark blue hyacinths.

*Size, 5 feet 5 inches x 4 feet*

450-  
234 GHIORDES PRAYER RUG

ASIA MINOR, 17TH CENTURY

Triple border, the main border with elaborate rosace and other floral motifs, red and blue prevailing on black ground. The arch of the niche with flower-branch on blue, the field of the niche plain red with two columns. Very fine example; neat and close weaving.

*Size, 5 feet 5 inches x 3 feet 9 inches*

500-  
235 IMPORTANT SILK PRAYER RUG

NORTH-WEST PERSIA, CIRCA 1800

Border of the type of the vase rug borders, showing rose and peony flowers alternating with groups of small flowers in dark blue and deep red on a white ground. The arch of the prayer niche in the centre dark blue with deep red arabesque leaves. The field of the niche buff, decorated with large central pillar and conventionalized peony and arabesque motifs in blue, red and cream. The arch supported on both sides by elaborate Byzantine columns. Silk warp; fine knotting.

*Size, 6 feet x 5 feet 7 inches*

[SEE ILLUSTRATION]



236 **GHIORDES PRAYER RUG** ASIA MINOR, 17TH CENTURY

The centre field with unusual niche design. The arch with floral design in delicate pastel shades. The field of the niche in rare sapphire-blue. Several borders, the main one with conventionalized rosette and hyacinth design in vermilion, old rose and pale blue on pale tan. Excellent specimen. The diagonal stripe in the centre field is not a repair, but is particularly in the weave of better quality Ghiordes rugs.

*Size, 5 feet 5 inches x 4 feet 3 inches*

237 **GHIORDES PRAYER RUG** ANATOLIA, 17TH CENTURY

Beautiful specimen, with deep red and warm tan tones. An elaborate main border with large conventionalized star and peony flowers in vivid colors on buff background, framed by numerous small borders. The arch of prayer niche with conventionalized roses on dark blue ground; the field of the niche in plain deep Turkish-red.

*Size, 4 feet 8 inches x 3 feet 10 inches*

238 **GHIORDES PRAYER RUG** ASIA MINOR, CIRCA 1600

Very fine and close weaving. The prayer niche design with arch decorated in conventionalized vermilion flowers on tan background, conveying well-harmonized tonality; the arch supported by two columns standing in the pale tan field of the niche. Elaborate borders, the main one with conventionalized rosettes, hyacinths and tulips on black ground. One of the finest specimens of the early Ghiordes family.

*Size, 5 feet 1 inch x 3 feet 11 inches*

239 **CENTRAL ASIA SILK RUG** TRANSOXIANA, 17TH CENTURY

Soft glowing surface, crimson-red ground; rectilinear branches alternating with carnations in blossom in harmonious colors of green, blue, yellow and brown. Triple border of entwined leaves and fret ornament in soft colors on old ivory.

*Size, 14 feet x 5 feet 10 inches*

[SEE ILLUSTRATION]



240 FINE KUBA RUG

NORTH PERSIA, 17TH CENTURY

Very engaging and rare indigo-blue field profusely filled with conventionalized roses, leaves and floral pattern of great beauty so as to represent a flower garden in which representations of diverse animals, peacocks and other birds appear, treated geometrically in a highly conventionalized manner characteristic of the decorative art of Northern Persia, which is now known as Caucasus. It has a main border in vermillion in between two smaller borders of yellow and blue, which represent a striking adaptation of the Cufic caligraphy of Arabia in the service of a decorative scheme of originality which has seldom reached such a degree of development as is seen here. This enchanting example from the looms of North Persia is in perfect state of preservation.

*Size, 11 feet 10 inches x 5 feet*

[SEE ILLUSTRATION]



241 **ROYAL CAMP RUG**

NORTH PERSIA, 17TH CENTURY

A highly interesting and unusual example, in the decoration of which nature is interpreted, but by no means imitated. The naïve rendering of animal forms among the upgrowing trees is adopted into a decorative scheme of geometrical type, from which an affected sophistication is entirely absent. The decoration of the type here seen is rarely met with in rugs and shows a continuation of an early tradition by an artist who departed to a very slight degree, perhaps, in point of feeling and conception from his ancestors.

The centre field is deep blue, and the border wine-red. The pattern is in cypress-green, dark blue, red, mustard-yellow and tan.

*Size, 11 feet 1 inch x 4 feet 10 inches*

[SEE ILLUSTRATION]



242 KUBA FLORAL RUG

CIRCA 1700

The centre field old crimson-red of glowing tones. Emerald-blue border. All-over design of diagonal branches of linked leaf palmettes of diverse shape and dimensions, supporting blossoms of varicolored harmonious tones. The border is adorned with leaf palmettes joined by entwined leafage in old rose, wine-red, brown, and green. Inner guard in yellow; outer in red with fret pattern of blue, green, old rose, brown and ivory-white.

*Size, 15 feet x 5 feet 6 inches*

[SEE ILLUSTRATION]



## 243 SHIRAZ PALACE RUG

SOUTH PERSIA, CIRCA 1700

This enchantingly beautiful rug is not only a rare example of the looms of Shiraz, the early specimens of which are rarely met with, but also is a piece in perfect state of preservation. It represents a pattern which in many respects is reminiscent of the designs of the fabrics of Damascus. It has a highly lustrous surface, which is not only the result of the weavers' skill, but also is due to the quality of material and dye employed in its production.

800- The main border is of royal blue representing three medallions which enclose a smaller quadrangular medallion in wine-red and sapphire-blue; flanked by many smaller borders of subdued colors. It is profusely filled in with abstract patterns to represent a conventionalized orchard in which human, animal and bird representations are shown in great number.

*Size, 11 feet 7 inches x 6 feet 10 inches*

[SEE ILLUSTRATION]



## 244 ROYAL MILLEFLEURS RUG

SOUTH PERSIA, 17TH CENTURY

1650- A golden-yellow central medallion enclosing tiny interlaced blossomed branches and a star-shaped smaller medallion. Budding carnation, jasmine, lotus, roses, and peonies emerge from this centre and fill the whole lapis-lazuli blue field in profusion of colors. The field is divided into rectangles by lines forming rosettes at the ends of each rectangle. The main border is of mustard-yellow and shows running undulated design filled alternately with upstanding stems of jasmine and carnation, ending in palmetto motifs on the four corners; guards of ivory show continuing minute Kalemkari scrolls in blue and green.

*Size, 12 feet 9 inches x 5 feet 10 inches*

[SEE ILLUSTRATION]



245 **IMPORTANT KUBA CARPET OF EARLY AND RARE TYPE**

NORTH PERSIA, 16TH CENTURY

7400-  
Light blue ground with all-over varicolored pattern of flowered arabesque scrolls, devised in close similarity to designs of so-called Ispahan rugs of the same period, with derivation from the famous vase carpets. It shows a stronger and more vigorous tendency in texture and design than those seen in the Ispahan type. The decoration is a conventionalized representation of a flower garden in which species of flowers and leaves entwine with a directness characteristic of the northern artist, with the result that it fascinates rather than enchants and makes claim for intellectual as well as emotional recognition. The main border is a simplified representation of reciprocated lily pattern in subdued red and yellow.

*Length, 21 feet; width, 9 feet 3 inches*

246 **ISPAHAN CARPET**

EAST PERSIA, 16TH CENTURY

6750-  
An unusually fine example of the classic Ispahan weaving. Soft crimson centre field, with handsomely conceived all-over design of palmettes of diverse shape, blossomed lotus, leaves and smaller flowers of many kinds, forming a network of interlacing scrolls in varicolors. The main border is broad, of greenish mustard-yellow, very warm in tone. It exhibits a bold design of lozenges recurring between a variety of palmettes in blue, green, brown, yellow. Outer border red, with continuing enfloriated scrolls. The design, bold and grand, depicts uncommon individual characteristics.

*Length, 25 feet; width, 8 feet 8 inches*

[SEE ILLUSTRATION]



247 TRANSYLVANIAN CATHEDRAL RUG

PERSIAN ORIGIN, 16TH CENTURY

This most perfect gem of a rug, which was formerly the cherished inheritance of a Hungarian nobleman, is the most striking example known of the family made by the Persian artists when the Turks occupied for the first time the major portion of the lands at present known as Hungary. The type was sought after by the Hungarian nobility and used by them in their cloisters and cathedrals.

3000-  
A rare deep blue of lapis-lazuli tone with reflection reminiscent of precious stones is the central field, upon which are four vertical rows of conventionalized bouquets of luxuriant flowers, placed in opposite directions. Similar motif repeated in halves upon the sides. By means of this ingenious device six compartments are created, of which two central ones serve as cusped medallions. The compartments enclose fragrant clusters of lotus, rose, daffodil, forget-me-not, leaves of silver elm, and many other species of Oriental flower-bowers in a blaze of brilliant gems and precious metals. The border, which is flanked by an inner guard of saffron and an outer guard of royal blue, carries undulating vines, clustered blossoms and palmetto in fawn, cobalt-blue and old ivory. The varicolored design of the central field includes emerald-green, terra cotta, chrome-yellow, brown and old ivory. It is closely woven of exceptionally high grade wool; smooth and flowing surface.      *Size, 5 feet 11 inches x 4 feet*

[SEE ILLUSTRATION]



## NORTH-WEST PERSIA, BEGINNING OF THE 16TH CENTURY

3000  
The field is of old rose with a rare lustrous patina. The broad border field is fawn, with three inner and two outer guards of interlocked continuing pattern. The design of the central field is of exceptional delicacy and quality such as is rarely, if ever, met with in this rare family of rugs. The freedom and clearness manifest in the drawing of the exquisite and intricate ornamentation of the central field, and the firm rhythm and strength in the decoration of the border, endow this rug with a perfect balance and equilibrium sought in the accomplishment of decorative art, but very seldom achieved. It will therefore be futile to look for its origin in any city or town other than the great cities where the arts and culture flourished and which were the seats of proverbial Courts. Was it Tabriz?

All-over design of great variety of clustered flowers such as rose, lotus, and daisies entwining with ivy and grapevine in such profusion as would have created confusion in the hands of a less skilful artist. The contrasting colors of the design are of a symphonic harmony only met with in the sixteenth century manuscript illustrations of the great decorators in the service of the Timurid monarchs. The colors include pastel-maize, purplish-brown, sapphire-blue, old ivory and soft crimson, with touches of celadon-green. The ornamentation of the border consists of diamond-shaped ivory-white medallions enclosing lotus blossoms and geometrical alternating sprays of sapphire-blue and purple-brown vigorously interwoven.

*Length, 18 feet 4 inches; width, 7 feet 8 inches*

[SEE ILLUSTRATION]



249 **TURKISH COURT CARPET** WESTERN ASIA MINOR, 16TH CENTURY

8500-  
Oval radiating smaller medallion of orange, ornamented in cypress-green, brown and golden-yellow, from which a circle of varicolored tulips and carnation emerges upon a light green field. A flattened scalloped oval medallion surrounds this pattern. Quadrants of the same design adorn the four corners. The main field is of orange and shows lozenges and clustered rose petals with serrated leaves boldly conceived and executed in amazing sureness of hand in harmonious colors. In the border lotus and jasmine alternate with leaf medallions enclosing tulip blossoms. The guard strips are composed of a continuing design of delicate rosettes and tiny palmetto motifs. Colors blue, brown, yellow, green, tan and saffron.

The carpet here presented is probably the most important and rarest type among the best known of this noble family, and is in perfect state of preservation.

*Length, 25 feet; width, 12 feet*

[SEE ILLUSTRATION]



600- A very engaging piece of æsthetic proportions and harmony of color. The centre field, which is of henna-red, is conceived as a large geometrical medallion and contains stems and fruit in blue, red, green and orange. It is further divided into three diamond-shaped medallions in light blue and ivory-white, enclosing diverse conventionally treated motifs, represented in a highly abstract manner. The niches are ivory-white, with checkered pattern in blue. The field of the main border is royal blue, with varicolored abstract forms.

*Size, 12 feet 9 inches x 5 feet 9 inches*

251 GHIORDES PRAYER RUG

ASIA MINOR, 17TH CENTURY

215- Triple border of floral motifs, strongly conventionalized in vivid red and blues on white and black grounds. The arch of the prayer niche in red and white carnation pattern on blue ground; the niche in mellow red. Interesting specimen, on account of its severity of design.

*Size, 5 feet 2 inches x 4 feet 2 inches*

200- 252 GHIORDES PRAYER RUG

ASIA MINOR, 17TH CENTURY

The prayer niche with plain red field and with arch showing conventionalized flowers on pale tan. The border with large-size repeated design of angular Turkish flowers on pale tan.

*Size, 5 feet 5 inches x 4 feet 1 inch*

2 Session 72-147<sup>12</sup>

Grand Total 53-910-

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